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2 Einstein™ E640s	Full Power	1280 Ws	3.5 sec.	8.86 sec.	10.13 sec.
3 Einstein™ E640s	Full Power	1920 Ws	5.3 sec.	13.0 sec.	15.8 sec.
4 Einstein™ E640s	Full Power	2560 Ws	7.2 sec.	15.9 sec.	19.2 sec.
4 Einstein™ E640s	Half Power	1280 Ws	3.3 sec.		
1 AlienBees™ B1600	Full Power	640 Ws	2.0 sec.	4.13 sec.	4.4 sec.
2 AlienBees™ B1600s	Full Power	1920 Ws	5.27 sec.	14.1 sec.	14.4 sec.
2 AlienBees™ B800s	Full Power	1920 Ws	5.27 sec.	14.1 sec.	14.4 sec.

Flash Unit Models	Output Setting	Total WS	POWERED BY VLX™		
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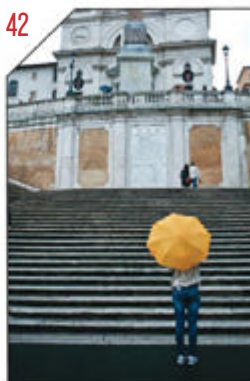
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TEXT & PHOTOGRAPHY
BY IAN PLANT

Every time I read Adam's photographs of the natural landscape, I have inspired people and loved the images. Great landscape photos, however, don't just happen by pointing your camera at pretty scenery. Instead, landscape gives me a number of techniques to make striking images, bringing their authors to life with composition, color and light.

professionally for over 20 years, numerous
working in the far south of the Earth to find
compelling evidence. When Wilson got a list
of top American "pro-creder" for making great

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Landscape photography best depicts the grandeur of wide-angle lenses. Use a short telephoto lens to pick out a portion of the overall scene, focusing attention on patterns in the landscape and the details of nature. Look for interesting juxtapositions of color and shape.

to make compelling intimate photos.

While photographing the former Quaker of Hamilton's Forest Road National Park, I noticed in ten days an engagement of dead men presented by the subject for the day about an 11-month-old plowed the tree against a growing redwood tree in the background, lifting the strong space with color and sitting on the ground of shadows in the composition.

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DOI 10.1002/pola.20004

BOOK A HUMAN ELEMENT

Although the above information is not sufficient to make a final decision on the proposed project, the following information is provided for your information:



Spring 2006 • July/August 2006 • 23

Whether you're drawn to grand vistas or more personal connections with people and cultures, in this issue we're excited to bring you tips and techniques from some of the most talented pros working today to help you step up your travel and scenic photography.

Renowned landscape photographer and adventurer Ian Plant is a frequent contributor to our sister publication, *Outdoor Photographer*, and he leads workshops and tours all over the world, helping his students take stunning photos of wild locations. In "Pro Landscape Secrets," Plant distills his years of experience into several practices you can employ that will have an immediate impact on your landscape images.

Also in this issue are unique perspectives on travel photography to help you break out of the postcard snapshot mind-set to connect with unfamiliar surroundings in a more meaningful way. An award-winning travel photographer and contributor to numerous publications including *National Geographic*, Nevada Wier is frequently photographing in remote and diverse locations, such as Namibia, where she was traveling while working on her article, "10 Tips For Better Travel Photos." The insights she offers to help you take engaging photos

on your travels range from exposure and composition techniques to choreography and connecting with the people you meet along the way.

Whether your location is a neighborhood in your hometown or a destination in a foreign land, exploring someplace new is an ideal opportunity to experiment with a different lens, compositional technique or subject matter. As Tracey Clark notes of her recent trip to Italy as a participant in The Artist Series, "There's a newness, a freshness that can come from doing things—anything—out of the ordinary, which can make everything seem somehow extraordinary."

For example, try making color your subject. Xanthe Berkeley's Instagram is an explosion of bright, bold colors, which she has a knack for capturing in dynamic, geometric compositions. Get a feel for her style and tips for creating a colorful travel portfolio of your own in "Local Color."

We also look at some big news in photo software, specifically the latest version of Photoshop Lightroom and the launch of Apple's desktop Photos app. Lightroom 6 (and Lightroom CC) introduces two features of particular interest to outdoor photographers: HDR Merge and Panorama Merge. Nature photographer and author Jason Bradley goes

hands-on with step-by-step instructions for using these powerful tools to create striking landscape images by combining multiple exposures of a scene.

When Apple announced last year that Aperture and iPhoto would be discontinued and replaced with Photos, those of us who use Aperture regularly were anxious about what this new application would—and wouldn't—offer for enthusiasts and pros. We've had a chance now to work with Photos, and our overview in this issue will help you decide how, or if, you'll use it.

Finally, we're about to launch an all-new photo contest on our website, "Travel & Scenics". We hope you'll find inspiration from the articles in this issue and try some of the techniques. Submit photos from your next photo adventure for a chance to win prizes and get published in a future issue. Visit dpmag.com/travelandscenics to enter.

—Wes Pitts, Editor

ON THE COVER

Taken from within an "ice cave" in the Apostle Islands National Lakeshore, Lake Superior, Wisconsin, Ian Plant used his camera's timer so he could run into position, adding a human element for scale and interest. Plant hiked several miles over open ice to reach the caves on Sand Island, which has a number of small sandstone caves that freeze in the winter.



Focal length: 15mm Exposure: F/8 1/40 sec ISO400 © Ian Plant

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FIRST PLACE

"ANDY"

BY RYAN DEVEREUX

"This image was part of a series of images that I did recently based on modern masculinity," explains Ryan Devereux. "The model in this image is my good friend and talented musician, Andy Kirwan. This is one in a series of four images that attempt to open a dialogue about modern masculinity and how we represent ourselves as men. I asked each of my subjects to think about how they wanted to be represented visually, and then it was my job to make that idea happen."

"It was a difficult image to achieve, as I didn't have any studio lighting to use—basically, the lighting setup was two household lamps! The photo was taken in my living room at the time, with the help of my housemates who moved a lot of furniture around late at night, so a big thanks to them. I shot handheld at a 1/13 shutter speed, so I was delighted with the level of sharpness that was achieved."

**Canon EOS 550D, Canon
EF 50mm f/1.4 USM**

People & PORTRAITS

2015 PHOTO CONTEST

Congratulations to the winners and all of the finalists in our
People & Portraits 2015 Photo Contest. See the Finalists' Gallery at
dpmag.com/photo-contests/people-and-portraits/finalists.

SECOND PLACE

"BEST FRIENDS"

BY AUBREY DETTMER

Aubrey Dettmer recalls, "My daughter Claire and her cousin Molly were born a few weeks apart, but seemed uninterested in each other. They would stare or poke and then play alone. They learned to stand around the same time. On this occasion, they studied each other, but didn't lose interest. Realizing they were both standing, they hugged and fell over in a fit of giggles. They laughed like lifelong best friends."

"Some people have told me that this photo makes them smile because it reminds them of their best friend, that they felt like they should pick up the phone and call her. Me, too."

Canon EOS 6D, Sigma 35mm f/1.4 DG HSM | A





THIRD PLACE

"SPIKELETS AND SILVER"

BY SERG TISSO

Serg Tisso created this photo in collaboration with stylist Natalia Melnikova. "It was her idea," notes the photographer. "Natalia loves to invent unusual hats and headpieces, and I enjoy creating portraits that feature them. As always, in our work together, all that was needed from me were moral support and my ability to take pictures. Natalia's daughter, Sofia, was our model. This wasn't our first collaboration, so everything went smoothly. We were so excited to work on this project that, just one week after the birth of the idea, we had a finished photograph."

Nikon D800, AF-S NIKKOR 50mm f/1.8G, Nikon SB-900 Speedlight with softbox and reflector



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ENTRY PERIOD BEGINS JUNE 23, 2015

NEW CAMERAS FOR 2015

If you've been considering a camera upgrade, now might be the time, with several impressive new introductions in 2015. Here's a quick take on the latest models. We look at each of these cameras in greater detail on our website: dpmag.com/cameras.



CANON EOS 5DS & 5DS R

Canon has returned to the top of the DSLR megapixel mountain with a pair of 50.6-megapixel full-frame EOS 5D models. The new EOS 5DS and 5DS R are identical except the R model's low-pass filter effect has been cancelled to further increase sharpness (at the risk of moiré in images of fine repeating patterns). There are also 1.3X (APS-H) and 1.6X (APS-C) crop modes—30.5 and 19.6 megapixels, respectively—which are handy when you don't need huge 50-megapixel files. Dual DIGIC 6 processors provide the power to handle such large files at speeds of up to 5 fps. Normal ISO range is 100-6400, expandable to 50-12800. Estimated Street Price: \$3,699 (5DS); \$3,899 (5DS R).



CANON EOS REBEL T6s

As the newest flagship entry-level EOS Rebel model, the 24.2-megapixel T6s incorporates some Rebel "firsts." It's the first Rebel model with a top-plate LCD panel (something users of higher-end EOS models have long enjoyed for easy setting of various camera functions), plus a Quick Control Dial on the back, another higher-end EOS feature that makes it easier and quicker to set camera functions. The T6s also provides Servo AF in Live View mode, an electronic level display, digital zoom for movies and HDR video. Estimated Street Price: \$849.



CANON EOS REBEL T6i

The EOS Rebel T6s's "kid brother," the Rebel T6i features the same new 24.2-megapixel Canon CMOS APS-C sensor and DIGIC 6 processor, built-in WiFi with NFC and even its compact 5.2x4.0x3.1-inch external dimensions (although the T6i, at 18.0 ounces, is 0.4 ounces lighter). The main differences between the new Rebels are that the T6i lacks the T6s's top LCD panel, rear Quick Control Dial, Servo AF in Live View mode, electronic level display, digital zoom for movies and HDR video capability. If these features are important to you, get the T6s; if not, you get the same image quality and performance in the T6i for \$100 less. Estimated Street Price: \$749.



FUJIFILM X-A2

Fujifilm's new X-A2 replaces the X-A1 as the entry-level model in the company's popular X-Series mirrorless camera lineup, sharing its diminutive dimensions and 16.3-megapixel APS-C CMOS sensor (with conventional Bayer RGB filter rather than the unique Fujifilm X-Trans sensor in the higher-end X-Series cameras). The 3-inch LCD can tilt 175° for easy selfies, which pairs nicely with eye-detection AF to automatically focus on the eyes (you can choose auto, left-eye priority or right-eye priority). All dials and buttons are positioned on the right for easy one-handed operation. Built-in WiFi allows for wireless image transfer to smartphone or tablet. Estimated Street Price: \$549 (with XC16-50mm OIS II kit zoom).



NIKON D7200

Nikon's successor to the D7100 addresses the main shortcoming of that fine camera and adds a number of useful improvements. The biggie is a larger buffer: The D7200 can shoot up to 27 lossless-compressed NEF (RAW) images or 100 JPEGs in a burst—a roughly 3x improvement over the D7100. Maximum capture speed remains 6 fps (7 fps in 1.3X crop mode). Other improvements over the D7100 include 1080 video at 60p (in 1.3X crop mode), time-lapse up to 9999 frames, auto ISO in manual mode, "zebra stripes" exposure feedback in live view and built-in WiFi with NFC for easy connection to compatible smart devices. Estimated Street Price: \$1,199.



OLYMPUS E-M5 MARK II

Olympus has put pretty much everything but the kitchen sink into its second-generation OM-D E-M5 Mark II: 5-axis sensor-shift image stabilization, a 3-inch vari-angle touch-screen LCD monitor and a high-resolution electronic viewfinder from the flagship E-M1, plus WiFi. Its 16-megapixel Micro Four Thirds Live MOS sensor can deliver 40-megapixel images thanks to the new 40-Megapixel High-Resolution Shot Mode. In this mode, eight sequential images are taken—four while moving the sensor in full-pixel steps to record full color information at each pixel site, then four in 0.5-pixel steps between shots for added detail—which are then combined to produce an image with enhanced resolution and color detail. Estimated Street Price: \$1,099.



SAMSUNG NX500

If you'd like the core features of Samsung's flagship NX1 mirrorless camera, but in a more compact, "flat"-style body, the new NX500 is the camera for you. It has the same most-megapixels-in-APS-C, 28.2-megapixel, BSI (backside-illuminated) CMOS sensor as the NX1 and a powerful DRiME 5s processor, and can do 4096x2150/24 4K and 3840x2160/30 UHD video straight to memory card using the HEVC/H.265 codec. (Note that the NX500 captures a 4K area in the center of the sensor so the angle of view is narrower than with the NX1, which captures the full 28 megapixels and resizes to 4K.) The NX500 doesn't have the NX1's electronic viewfinder, but its tilting 3-inch touch-screen monitor tilts 180° for easy selfie shooting, and it's much smaller than the NX1, at 4.7x2.5x1.7 inches and 10.1 ounces. Estimated Street Price: \$799 (with 16-50mm power zoom and electronic flash).



PENTAX K-S2

Not long after the introduction of the K-S1, Pentax introduced an even fuller-featured mid-range DSLR. The new K-S2 offers many of the K-S1's assets, and adds the first articulated LCD panel in a Pentax DSLR. It's also the first to include WiFi for wireless transfer of images and remote camera operation via your smartphone or tablet. Like the K-S1 (which remains in the lineup), it's built around a 20.1-megapixel APS-C CMOS image sensor with no anti-aliasing filter, and features 11-point AF and 77-segment multi-pattern metering. The K-S2 can do 1080 full HD video with stereo sound via built-in microphone, and can shoot up to 5.5 fps. Estimated Street Price: \$799 (with weather-resistant, retractable 18-50mm kit zoom).



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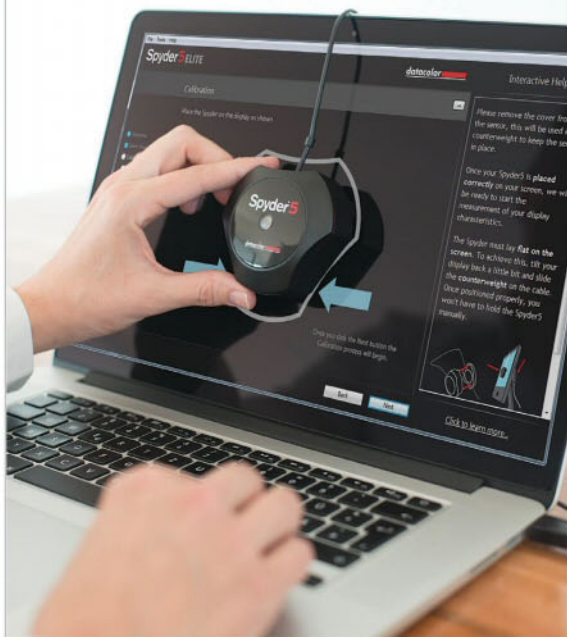
dp0 QUATTRO

Sigma's **dp0 Quattro** is the fourth model in the compact Quattro series, and features the widest angle yet available in a Quattro model: a 14mm *f*/4 (21mm 35mm equivalent). The dp0 Quattro is built on an updated Foveon Quattro sensor that, like previous Foveon sensors, uses green-, red- and blue-sensitive layers, resulting in highly detailed images with exceptional color fidelity. The dp0 Quattro also has increased ISO performance and improved auto color mode, autofocus and auto white balance compared to its predecessors. List Price: TBA.

Contact: Sigma, www.sigmaphoto.com.

SCREEN CALIBRATION

To ensure the colors in your print are the same as what you viewed on your monitor while processing your digital image, it's important to calibrate your monitor. **Datacolor** has released the redesigned portable **Spyder5 calibration system** with a 7-detector optical engine for increased tonal response, accurate shadow detail and smooth gradients. The Spyder5 is available in three options depending on your level of need. The **Spyder5EXPRESS** uses an interactive 4-step guide to walk you through calibration with a before-and-after feature. The **Spyder5PRO** includes an advanced ambient light sensor to compensate for room light, additional calibration settings and display analysis. The **Spyder5ELITE** includes a tripod mount for projector display calibration, unlimited calibration settings, monitor matching and optimized gray balance routines. List Price: \$129 (Spyder5EXPRESS); \$189 (Spyder5PRO); \$279 (Spyder5ELITE). **Contact:** Datacolor, spyder.datacolor.com.



COOLVEE 7

The **CoolVee 7** by **Flashpoint** provides continuous fluorescent lighting for both still and video shooting. The seven cool-running daylight fluorescent spiral lamps offer a total output of 760 watts of tungsten light. Four switches control the configuration of lamps used, as well as their output power. The CoolVee 7 comes with two light modifiers. A detachable pebble-finished reflector creates bright direct light, while the octagonal softbox with removable scrim creates a softer glow. The CoolVee 7 comes with a one-year warranty. List Price: \$199. **Contact:** Flashpoint (Adorama), www.adorama.com.



MULTIMEDIA TRIPOD

Argraph has developed the **SIRUI R-X Series Photo/Video tripods**, and each of the four models comes with a 75mm bowl head (as opposed to a flat platform), advantageous for video use, as it allows you to level the camera without adjusting leg heights while maintaining level pans. The design is also compatible with the SIRUI VH-10 and VH-15 video heads, as well as the SIRUI K-40x Professional ballhead and PH-20 gimbal head. The tripod itself has a re-engineered spider using anodized, forged aircraft-grade components, increasing stability and load capacity, and includes a bubble level for horizontal alignment. Ten layers of carbon fiber have been used on the legs, increasing strength and vibration reduction while maintaining a lightweight, 6.2-pound total weight for the tallest 78.7-inch model. List Price: \$870-\$1,171. **Contact:** Argraph, www.argraph.com.



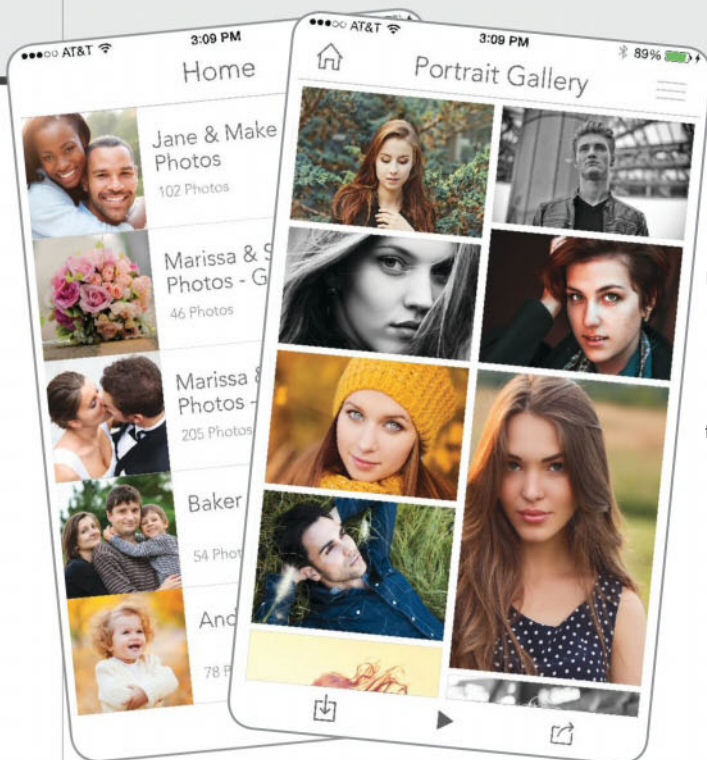


PHOTO MOMENTS APP

Photo host and e-commerce platform **Zenfolio** has launched the **Photo Moments App**, giving clients a way to view and download digital images from their smartphone. With the app, photographers can enable and disable downloads for password-protected galleries. Once a client signs in, they can download photos and videos to their smartphone and share images through Facebook, Twitter, Instagram and personal email. Photographers can create gallery expiration dates and set watermark usage. Zenfolio is continuing to improve the app, currently working on a client Favorites feature. The app is available on iTunes and is free for Zenfolio clients. **Contact:** Zenfolio, www.zenfolio.com.



WHAT DO YOU DO?

**Your hard drive crashed.
Your images are gone.
Your client is upset.**



ZEISS BATIS LENSES

Finding the wide-angle- and tele-portrait-length lenses to be the most popular focal lengths thus far for the Sony a7 camera family, **Zeiss** has now developed two full-frame autofocus lenses for the E-mount. Both the **Batis 2/25** and **Batis 1.8/85** support manual focus with a rubberized focus ring while also offering fast, reliable and quiet autofocus utilizing an AF drive with linear motors. Zeiss has emphasized a modern lens body design with smooth surfaces and has now included an OLED display showing the focal plane distance and depth of field. The Batis 2/25 has 10 lens elements in 8 groups, similar to the Zeiss Distagon optical design. Aspherical elements ensure sharpness to the frame edges. The Batis 1.8/85 has 11 lens elements in 8 groups similar to the Zeiss Sonnar optical design and includes optical image stabilization for a sharp image in difficult light situations. List Price: \$1,299 (Batis 2/25); \$1,199 (Batis 1.8/85). **Contact:** Zeiss, www.zeiss.com/photo.

VIDEO ROD ADAPTER

The **Really Right Stuff VRA-15 Video Rod Adapter** allows you to add 15mm rod accessories to your video rig while using Arca-style plates. The VRA-15 includes a Quick Release lever-style clamp with laser engraving every 1mm that accepts RRS plates and rails, as well as Arca-style plates from other manufacturers. Folding wing screws make adjustments easy without the need for additional tools. The adapter has two 3/8"-16 threaded mounting sockets and five 1/4"-20 threaded mounting sockets. Kits include one VRA-15 adapter, one VRA-15 rail, rods and spacers. List Price: \$355 (VRA-15 adapter); \$490-\$560 (VRA-15 kits). **Contact:** Really Right Stuff, www.reallyrightstuff.com.



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EPSON SURECOLOR P800

Epson has delivered a 17-inch borderless professional printer with a compact design for desktop use. The **SureColor P800** uses Epson MicroPiezo AMC printhead technology and UltraChrome HD eight-color pigment ink for improved black density and print preservation for both color and black-and-white images. The printer has a sheet feeder for photo and matte papers, as well as a front-in and front-out paper path for fine-art papers and posterboards. An optional 17-inch-wide Roll Paper Adapter is available for canvas or panorama prints. The printer supports connections for USB 2.0, Ethernet, wireless, WiFi Direct, Apple Air Print and Google Cloud Print. List Price: \$1,295 (SureColor P800); \$199 (optional Roll Paper Adapter); \$59 (UltraChrome HD 80 ml ink cartridge). **Contact:** Epson, www.epson.com.



190GO! TRAVEL TRIPOD

The **190GO! Tripod** by Manfrotto is a compact, travel-friendly version of the popular 190-series tripod. Made from aluminum, the 190GO! collapses to 17.7 inches and weighs 3.75 pounds. Twist locks make extension of the four leg sections quick and easy. The maximum height of the tripod is 57.48 inches, with a 15.43-pound load capacity. The 90° center column uses a special mechanism for single-finger maneuvering and can swing to horizontal to capture difficult angles. An Easy Link attachment in the top casting allows the tripod to hold an LED light, a reflector or other accessory. List Price: \$199. **Contact:** Manfrotto, www.manfrotto.us.



WEATHER-RESISTANT SUPERZOOM

With 21 seals, the **HD Pentax D FA 150-450mm f/4.5-5.6ED DC AW lens** is designed to be weatherproof. Complementary to the Pentax K-mount and future Pentax sensor technology, the lens offers a 35mm system equivalent of 225-675mm. Three Extra-low dispersion and one super-low dispersion glass elements compensate for chromatic aberration, and the high-grade HD coating provides sharp, high-contrast images while reducing flare and ghosting. The Quick-Shift Focus System allows you to instantly switch to manual focus after the subject is captured in focus by the AF system. Three positions (QFS/A, QFS/M and MF) let you set a user priority. The lens also includes a zoom lock lever and a detachable tripod mount with a newly designed anti-falling mechanism. List Price: \$2,499. **Contact:** Ricoh Imaging, www.us.ricoh-imaging.com.

OLYMPUS STYLUS SH-2

The pocket-sized zoom **Stylus SH-2** from Olympus offers a lot of features found in interchangeable-lens cameras, like RAW file capture and 5-Axis Image Stabilization System for handheld shots. An aluminum-alloy body with design inspired by the Olympus PEN series houses a 16-megapixel sensor, and a 24x wide-angle optical zoom lens covers a 35mm-equivalent range of 25-600mm. Super Macro Mode allows you to focus on subjects as close as 1.2 inches. Video modes include multiple frame rates at 1080p, plus time-lapse movie capture. The Nightscape mode provides various sub-modes to capture cityscapes, star trails and flash-illuminated portraits. The SH-2 has a 3-inch touch LCD and includes WiFi connectivity to shoot remotely or transfer and share images using a smartphone or tablet. List Price: \$399. **Contact:** Olympus, www.getolympus.com.





AN URBAN APPROACH

Taking notes from the Urban Disguise Classic series, the **Urban Approach 10 Mirrorless Camera Shoulder Bag** by **Think Tank Photo** provides a low-profile look for toting high-quality gear. The bag holds one medium to large mirrorless camera body or compact DSLR with lens attached and two to four additional lenses. A dedicated interior pocket stores a 10-inch tablet. A front organizer and rear pocket provide storage for accessories and notebooks, and stretchable side pockets can house a water bottle or flash. Sound Silencers can be used to silence the Velcro® closures. A padded non-slip shoulder strap, removable top grab handle and seam-sealed rain cover are included. List Price: \$134. **Contact:** Think Tank Photo, www.thinktankphoto.com.

SONY ALPHA A-MOUNT LENSES

Sony has developed new high-performance standard zoom and wide-angle zoom lenses. The **Vario-Sonnar T* 24-70mm f/2.8 ZA SSM II** and **Vario-Sonnar T* 16-35mm f/2.8 ZA SSM II** are now available for use with Alpha A-mount cameras or, using an adapter, with Alpha E-mount cameras. Both lenses utilize a Zeiss T* coating on optical surfaces to minimize ghosting and flare. Aspherical and extra-low dispersion glass elements are used to minimize distortion and aberration. Both lenses have enhanced AF capabilities compared to their predecessors with four times the subject tracking speed due to a Super Sonic wave Motor. List Price: \$2,100 (Vario-Sonnar T* 24-70mm f/2.8 ZA SSM II); \$2,250 (Vario-Sonnar T* 16-35mm f/2.8 ZA SSM II). **Contact:** Sony, store.sony.com.



PENTAX K-3 II ADDS GPS & "ASTROTRACER"

The new **Pentax K-3 II** from **Ricoh Imaging** shares the K-3's dustproof and weather-resistant magnesium-alloy casing and metal chassis, as well as its 24.35-megapixel resolution, 27-point AF system and 8.3 fps shooting speed. New in this upgraded model is a built-in GPS receiver and electronic compass logging image location, camera orientation, altitude, time and date. The K-3 II incorporates Pixel Shift Resolution, which employs the camera's Shake Reduction system to move the CMOS sensor in single-pixel increments over 4 frames, then combines the frames into a single high-definition image. Another innovative feature, Astrotracer, uses the Shake Reduction system in concert with GPS and magnetic and acceleration sensors to calculate the motion of stars and planets, allowing you to capture them as points of light rather than light trails during long exposures. The K-3 II includes a new high-speed AF algorithm, gyro-sensor panning detection and automatic horizon correction. List Price: \$1,099. **Contact:** Ricoh Imaging, www.us.ricoh-imaging.com.



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Look To The Sky

AS A BACKDROP OR EVEN YOUR MAIN SUBJECT, EXPLORE “SKYSCAPES” TO ADD A DIFFERENT PERSPECTIVE TO YOUR SCENIC PHOTOGRAPHY

BY TRACEY CLARK OF SHUTTER SISTERS

No matter where I go, no matter what I do, I find myself shooting skies again and again. My location makes no matter. The sky, to me, never looks the same way twice; vast, expansive, clear, cloudy, blue, pink or even ombré (my favorite), the sky can be a source of continual photo inspiration.

Although it may not seem like the most obvious or even logical way to capture a visual story of place, using the sky as a backdrop to accentuate other visual cues that indicate your location can be creatively challenging—in the best way. Shooting the sky alone certainly can be enough, but to tell a more compelling story of where you are, include other elements in your frame that are accentuated with the sky as a backdrop.

When close to home, I find ways to incorporate the many natural elements that are native to Southern California, beaches, sunsets and palm trees being a few. I never tire of coming up with new and different ways to frame tall, gawky palms against the sky. And when shooting images of the beach, my frames consist of mostly sky in the form of negative space, but I'll often incorporate the horizon line (and what might be just below it) to offer a clue to the location of where the image was taken. I usually only include enough of the land and sea to anchor the sky, never enough to steal the show. The beauty of living near the coast is the wide-open space that the view of the ocean offers. I want to capture that feeling, that perspective, in my images.

When I travel, I'm always seeking new ways to frame the sky, and I look for the elements that speak uniquely of the landscape of my new surroundings. Often with travel comes iconic symbols that rival the SoCal palms. This could include other kinds of trees or perhaps man-made elements like architecture,





art or monuments. The sky offers not only a simple, non-distracting backdrop, but it also can help define the scale or grandeur of the other elements you include in the frame. When shooting the sky, the sky is the limit, as they say!

Time of day can help evoke a visual vibe or mood for the shot. The way you use light in your composition can dramatically affect the end result. For example, shooting into the sun versus shooting with the sun behind you will offer completely different results. I often try them both so I can decide what “feel” I like best at the time. The time of day also influences the color of the sky, so consider what you’re

looking to achieve and what will best tell the story of where you are. There are lots of blue skies and sunsets where I live, so when I get the chance to shoot something different (like big, billowy clouds or moody, ominous skies), I get pretty excited. It’s just added visual interest!

Shooting a skyscape usually means you’re working with a lot of negative space. Keep in mind that this space (the sky itself) is as important as the other elements you include. Be deliberate with your composition (where you choose to place the other elements against the sky), and use the positive and the negative space together in a way that creates a

compelling image. Showcasing the negative space of the sky can offer a creative breath of fresh air in so many ways.

As you walk through your world, whether in your own backyard or traveling to faraway lands, keep looking up! You might be surprised at what a wonderful change of perspective it can give you and your photographs. DP



TRACEY CLARK is the founder of *Shutter Sisters*, a collaborative photo blog and thriving community of female photo enthusiasts, shuttersisters.com. Learn more about Tracey and her work at www.traceyclark.com.



PRO LANDSCAPE SECRETS

**STEP UP
YOUR SCENIC
PHOTOGRAPHY
WITH THESE
KEY TECHNIQUES**
TEXT & PHOTOGRAPHY
BY IAN PLANT

Ever since Ansel Adams, photographs of the natural landscape have inspired people and fired the imagination. Great landscape photos, however, don't just happen by pointing your camera at pretty scenery. Instead, landscape pros use a number of techniques to make captivating images, bringing their subjects to life with composition, color and light.

I've been shooting landscapes and nature

professionally for over 10 years, sometimes traveling to the far ends of the Earth to find compelling subjects. What follows are a few of my favorite "pro tricks" for making great landscape photos.

ZOOM IN FOR LANDSCAPE INTIMATES

Landscape photography isn't solely the province of wide-angle lenses. Use a short telephoto zoom to pluck out a portion of the overall scene, focusing attention on patterns in the landscape and the details of nature. Look for interesting juxtapositions of color and shape



ZOOM IN

to make compelling intimate photos.

While photographing the famous Deadvlei of Namibia's Namib-Naukluft National Park, I zoomed in on this arrangement of dead trees preserved for centuries by the dry desert air. I intentionally pinned the trees against a towering red sand dune in the background, filling the image space with color and adding an element of abstraction to the composition.

Canon EOS 5D Mark III, Tamron SP 70-200mm f/2.8 Di, f/22, 5 sec., ISO 100, tripod

ADD A HUMAN ELEMENT

Although landscape photographers often go to great lengths to avoid the

"hand of man" in their photos, I sometimes like to incorporate a human element into my landscape images, using a person as an artistic visual element within the overall composition. The human presence needs a purpose: to provide a sense of scale, to tell a story, to add a dash of color or to create a point of compositional interest.

For this photo taken from inside an "ice cave" that formed in the Apostle Islands National Lakeshore on Lake

Superior in Wisconsin, I used my camera's 10-second timer, rushing outside to position myself creatively in the composition. Although it took many tries until I got everything to my satisfaction, the result was worth the effort, as the human presence helped tell an interesting story about the landscape.

Canon EOS 5D Mark III, Canon EF 16-35mm f/2.8L USM, f/11, 1/15 sec., ISO 400, tripod

HUMAN ELEMENT



SHOOT THE “MAGIC HOURS” FOR STUNNING COLOR AND LIGHT

Many of the best landscape photos are taken during sunrise or sunset—commonly referred to as the “magic hours”—when the sun is low on the horizon, bathing the landscape in warm, colorful light. The result is often stunning color, contrast and shadows on clouds and landforms. Partly to mostly cloudy skies generally give you the most colorful sunrises and sunsets (too many clouds will block the light; too few will reduce color in the sky), but even if conditions look gloomy, you should be on location anyway, as the unexpected light shows are often the best.

That was the case with this photo taken in Torres del Paine National Park in Chile: Heavy clouds on the eastern horizon parted briefly, allowing the sun to peek through and bathe the scene in gorgeous red light for two minutes, before the light disappeared and it began to rain. So make sure you get up early and stay out late for the magic hours, even if it means missing out on some sleep!

Canon EOS 5D Mark III, Tamron SP 24-70mm f/2.8 Di VC USD, f/11, 30 sec., ISO 100, tripod, polarizer, 3-stop neutral-density filter

ENHANCE YOUR LANDSCAPE PHOTOS WITH REFLECTIONS

Used creatively, reflections can transform your landscape subjects into something special and unique, adding an extra dash of color and impressionism to an image. Water is usually the best source for landscape reflections: Still water can act like a mirror, producing a near-perfect reflection of the world around you, while moving water produces a more indistinct reflection, often nothing more than a surreal blur. The intensity of the reflection is dependent on the water's clarity, depth and turbulence (a shallow pool of clear rainwater will reflect better than a deep and choppy lake, for example). Angle of view is also very important when photographing reflections—getting low will often give you the best reflections, but you should try different angles until you get the results you like the most.

For this photograph taken at the Jökulsárlón glacial lagoon in Iceland, I was able to incorporate the reflection of



MAGIC HOURS



REFLECTIONS

the twilight sky into my overall composition; if the water had been moving and the reflection hadn't been visible, the

photo would have been less interesting.

Canon EOS 5D Mark III, Canon EF 16-35mm f/2.8L II, f/8, 82 sec.,



ISO 400, tripod, polarizer, I-stop graduated neutral-density filter

USE LONG EXPOSURES WHEN SHOOTING MOVING WATER

When shooting waterfalls, streams and coastal scenes, use long exposures to make your photos look more appealing. If you use fast shutter speeds, the motion of the water is stopped, making the water appear static and unnatural. Adding motion blur to the water looks better, but you typically don't want to render water as completely blurred either; retaining some texture in the water usually looks best. With my camera mounted on a sturdy tripod, I usually start with a half-second exposure, and then experiment with longer or shorter exposure times until I find a shutter speed that produces the most pleasing results. If shooting in bright conditions, you may need to cut down on the light to get exposure times of sufficient length. Small apertures, low ISOs and neutral-density filters (which reduce the amount of light coming through your lens) can

all help lengthen your exposure times.

For this image of a stream in Great Smoky Mountains National Park, I experimented with several shutter speeds, finally deciding that 1.6 seconds gave me the most pleasing mix of motion blur and texture in the water.

Canon EOS 5D Mark II, AF-S NIKKOR 14-24mm f/2.8G ED (with Canon EOS adapter), f/11, 1.6 sec., ISO 100, tripod, polarizer

INCLUDE THE SUN IN YOUR LANDSCAPE COMPOSITIONS

Adding the sun creates an eye-catching point of interest, and when using a wide-angle lens, you can create an attractive "starburst" effect. Typically, a small aperture such as $f/11$, $f/16$ or $f/22$ is necessary to produce an attractive burst; the smaller the aperture, the more pronounced the effect (although you may want to avoid extreme apertures such as $f/22$ because of diffraction, an optical effect resulting from using small apertures that reduces overall image sharpness). When shooting into the sun, lens flare is your single greatest challenge. To reduce flare, which most often takes the form of colorful polygonal blobs, partially block the sun with some feature of the landscape or sky, such as a tree limb, cloud or distant mountain. Don't block the sun completely—make



INCLUDE THE SUN

sure enough light shines through to create a starburst.

For this shot of a sandstone formation in the mountains of Nevada, I included the sun peeking through a hole in the rock to make the composition more interesting. Because I used a relatively small aperture ($f/14$), I got a strong burst effect.

Canon EOS 5D Mark III, Tamron SP 15-30mm f/2.8 Di VC USD, f/14, 1/25 sec., ISO 100, tripod



MOVING WATER



COMPELLING FOREGROUNDS

GET CLOSE TO COMPELLING FOREGROUND ELEMENTS

If you really want to wow viewers, get low and close to interesting foreground elements. Although you don't need to include a foreground in every landscape photograph you make, you'll find that foregrounds add considerable depth to your compositions and help lead the viewer's eye into the scene. Leading lines, in particular, can be very compelling, encouraging the viewer to explore the composition and creating a high level of visual engagement. Wide-angle lenses are especially useful when shooting classic "near-far" landscape compositions, as you can get really close to a foreground element and exaggerate its importance relative to the background. When shooting near-far landscape compositions, you may need to use a small aperture to ensure sharpness throughout the image frame (try $f/11$ or $f/16$ to make sure everything in your photo looks tack-sharp).

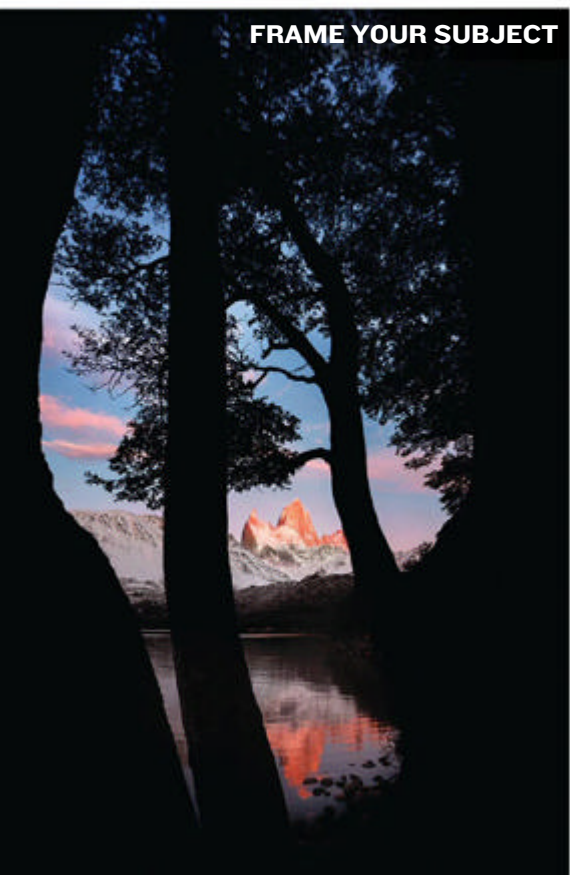
For this image taken in Olympic National Park in Washington state, I got very close to an interesting clump of ferns with a wide-angle lens, emphasizing the foreground and making the image more visually compelling through the use of converging leading lines.

Canon EOS 5D Mark III, Canon EF 16-35mm $f/2.8$ L USM, $f/16$, 1 sec., ISO 400, tripod, polarizer

FRAME YOUR SUBJECT FOR EMPHASIS

Framing is an effective tool for creating depth in a photograph, simplifying a composition and focusing attention on important elements of the scene. Look for interesting subjects to use as frames, such as gnarled old trees, natural arches or old barn windows.

For this image of Patagonia's famous Mount Fitz Roy, I framed the mountain with this attractive stand of trees as the first light of dawn painted Fitz Roy's eastern face. I



FRAME YOUR SUBJECT

Key Gear For Landscape Photography

Most serious landscape photographers consider the following to be essential equipment:

1. A sturdy, yet lightweight tripod to keep the camera steady during long exposures and ensure that images are tack-sharp. Carbon-fiber tripods are more expensive, but weigh less than metal tripods, while offering comparable rigidity and stability.

2. Polarizing filters remove unwanted glare from surfaces such as water, wet rocks, foliage and other shiny objects, and are especially useful when photographing waterfalls and fall foliage.

3. Neutral-density (ND) filters reduce the amount of light coming in through the lens, allowing for slower shutter speeds. ND filters can be used when trying to achieve a silky-smooth look to flowing water or when experimenting with other long-exposure effects. ND filters come in a range of strengths, allowing for completely customized exposure times.

4. Graduated neutral-density (GND) filters are used to balance the exposure for scenes where the sky is considerably brighter than the foreground, such as at sunrise or sunset. By placing the dark section of the GND filter over the sky and the clear section over the foreground, the exposure is balanced, and the camera can record sufficient detail in both areas.

elected to allow the framing trees to go into silhouette for a graphic and dramatic presentation of my subject.

Canon EOS 5D Mark III, Canon EF 16-35mm $f/4$ L IS USM, $f/16$, 0.4 sec., ISO 100, tripod



A world-renowned professional photographer and a Tamron Image Master, Ian Plant frequently contributes to Outdoor Photographer, as well as a number of other

leading photo magazines. You can see more of his work and download his free photography how-to ebook, Essential, at www.ianplant.com.

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Recommend to use
the YN600EX-RT



YN600EX-RT

- Supports RT System
- One YN600EX-RT can be used as on-camera master unit and remote slave unit of Canon's RT system, and supports Gr grouping mode.
- Fully Compatible with YONGNUO YN-E3-RT, Canon's 600EX-RT/ST-E3-RT Wireless Signal
- One YN600EX-RT can be used as master unit to trigger YONGNUO YN600EX-RT, Canon's 600EX-RT, and live display the flash groupings of slave unit and recycling information; One YN600EX-RT can respectively receive the wireless signal of master unit YN600EX-RT, YN-E3-RT, Canon's 600EX-RT/ST-E3-RT, realizing remote TTL, M and Gr flash.
- High Guide Number, Supports High-speed Sync
- GN60@ISO100, 200mm; supports high-speed sync TTL, manual flash, Gr grouping flash, the highest synchronous speed can reach 1/8000s
- Supports USB Firmware Upgrade
- The YN600EX-RT equipped with the USB interface, supports firmware upgrade, the users can download the upgrade firmware through the Yongnuo official website to upgrade the flash.
- Supports Wireless Optical Slave function
- The YN600EX-RT supports YONGNUO, Canon's and Nikon's wireless optical master signal, supports S1 and S2 pre flash cancel mode.
- Support Auto/Manual Zooming
- The YN600EX-RT supports auto and manual zooming, the flash coverage can be changed between AUTO, 20-200mm.
- Settings Save Automatically, Supports Custom Settings (Fn)
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10 TIPS FOR BETTER TRAVEL PHOTOS

PRO TECHNIQUES TO HELP YOU TAKE UNIQUE AND PERSONAL IMAGES FOR YOUR PHOTOGRAPHIC JOURNAL | TEXT & PHOTOGRAPHY BY NEVADA WIER



1. CLAP: COLOR, LIGHTS, ACTION, PATTERN (AND A COMPLETE GESTURE)

You have four possibilities in a color photograph: the possibility of great light, color, action (large or small) and an intriguing pattern (or impeccable composition). It isn't necessary to have all four of these elements in a compelling image, but you need at least two of them. The image of a boatman, made at the incomparable Inle Lake in Myanmar, is primarily about light (which can sometimes create lovely color) and a careful composition. The boatman and his reflection are placed very deliberately in the lower-right quadrant of the frame. The gesture of lifting the net and the moment when his legs separated are also important. A gesture has to be complete and recognizable.

2. CREATE AN IMAGE BECAUSE OF THE CONTRAST, NOT DESPITE IT

Our eyes have remarkable dynamic range; we can see detail in highlights and also in the shadows. In photo-speak, that's about 16 to 24 stops of light. A digital sensor is visibly impaired—it can only render about half of that. So, unless you're photographing in low-contrast light, such as on a cloudy day or in the shade, you can't photograph exactly what you see. I've trained myself to "see" like my sensor and the optical perspective of whatever lens I'm using.

Color is very seductive and begs to be used effectively in an image. I see a possible image as a skeleton of light with a veneer of color. When I'm in high-contrast light, I look carefully not only at the light, but also at the shadows the light is creating.

In high-contrast light, I have to make an image that works because of the contrast, not despite it. In the image of a lone girl gathering water at a well, I embraced the extreme highlights and shadows by photographing toward the sun, thus turning her into a silhouette. In addition, the light reflecting on the river water behind her was so bright that it created a halo of tiny stars of refracted light rimming her entire body. I love the way the foot is slightly lifted, how she's looking down and the light reflecting through the yellow jugs.



3. MOVE AND FRAME—EVERYTHING IN YOUR FRAME HAS TO MATTER

I first started working as a professional photographer in the time of transparency film. Not only did the exposure have to be spot on, but also the framing had to be impeccable. I couldn't say to a magazine photo editor, "You have to crop here." I wouldn't have gotten another assignment. I learned to zoom with my feet and make everything in the frame matter.

In the world of digital photography where everything is possible in postprocessing, I still keep this simple philosophy. Sometimes moving an inch can make the difference between having an image that works and one that doesn't. I zoom with my feet. In this image of a woman in Trinidad, Cuba, I moved close to her, photographing from a slightly low and deliberately cocked angle so that her head was framed exactly in the doorway. The last thing I did before I clicked the shutter was to move my eye around the viewfinder to ensure that her arm had a bit of space on the left side and that neither the doorway nor her head were cut off on the top. Not all viewfinders show you 100% of the frame; some may show only 90% to 95%. If you aren't sure, check in the specifications section of your camera manual.

3



4

4. USE SLOW SHUTTER SPEEDS

As a traveling photographer, I have to photograph at all times of the day, no matter the weather. The first question I always ask myself when I see a potential image is, "What's the problem?" Often, problems lead me to a more interesting image because I have to think creatively and go beyond my first inclination.

I was at a dance at high noon in tropical India. There were a lot of problems here: The sun was harsh, the dancers were under a tree going in and out of shade, and there were numerous onlookers and bushes that cluttered the background.

I moved to the shade under a big tree in order to have a slower shutter speed of 1/15th of a second and waited for the dancers. Then I realized that I had a Singh-Ray Variable Neutral-Density filter that could stop down anywhere between 1 to 8 stops. I was able to try lots of different slow shutter speeds while panning the dancers when they passed by me.

I also used a bright flash (probably -1 EV) in order to punch up the color and assure sharpness. If I didn't use the flash, the legs would ghost out at very slow shutter speeds since they were moving faster than the torsos. A 1/4 of a second shutter speed blurred out the distracting background of people, bushes and high-contrast light. The flash illuminated the legs and torsos, and gave a burst of sharpness within the movement, as well as intensified the color.

5. INERTIA—THERE'S ALWAYS A GOOD REASON NOT TO PHOTOGRAPH

Trust me, I know every reason why the mind tries to trick one out of photographing. The light isn't right. This person will want me to pay him. It's raining. It's cold. The clouds are coming, so there won't be a sunset. It's too dark. I need a tripod. On and on, the list is endless.

There's always a seemingly good reason not to photograph. I call this inertia. It's an insidious enemy. Personally, I hate to get up in the predawn darkness, but when I'm traveling and photographing, I do. Not only is there a possibility of lovely sunrise light, but also it's when the world is waking up on the streets, in villages or at festivals.

I've been numerous times to the fascinating Pushkar Camel Fair. I love the early-morning scenes as people emerge from bedrolls on the sand to cook their breakfast. However, the light doesn't last long, so you have to be there in the dark and work quickly as the dawn emerges.

Plus, you have to be willing to approach people. Don't assume you know what someone is thinking. Ask them either verbally—if you can or have a translator—or nonverbally. I don't mind if someone says no, but I'm not going to assume that they will. It's my experience that 90% of the world doesn't mind being photographed; it's up to me to extend myself and create an atmosphere of respect and sincerity.

5





6. CHOREOGRAPHING AN ENVIRONMENTAL PORTRAIT

I really like environmental portraits—where the background is equally as important as the person. When I meet someone that I find interesting and has agreed to be photographed, I immediately start looking around for a good background. I have to be an instant art director. This might mean asking if I can go in their house or scanning the surrounding area for a great location.

In Guizhou, China, at a Four Seal Miao minority village, I met a lovely young woman who was in her native dress. She agreed to be photographed, so I motioned for her to wait as I ran around the immediate village area and found this interesting front door surrounded by birdcages. I went back and invited the young woman to follow me. When the owner of the house came out, I nonverbally asked if it was okay, and she nodded. I placed the young woman in front of the door and gestured for her to hold out her skirt. I put on a wide-angle lens and went slightly to the side so I could have her on the right side and the birdcages on the left. The chickens were a bonus that filled up the empty space on the left bottom.

6

7. USE SELECTIVE FOCUS AND A SHALLOW DEPTH OF FIELD

It's not enough to have an interesting subject. It's our mission as photographers to make an interesting image of an interesting subject. We can do more than just click a literal photo; we can photograph what we imagine and how we feel.

We can use a wide-angle lens to exaggerate whatever is closest to the camera or a telephoto to compress a scene. We can decide to make everything in focus if we have enough light or a tripod. Conversely, we can choose to use a shallow depth of field and concentrate on just one element of the image, letting the rest go softly out of focus.

I was in Iceland in the early spring during a massive snowstorm. I was photographing inside a huge barn where a woman was training one of her horses. She agreed to go out in the snow while I photographed comfortably from the doorway of her barn. After a minute of photographing the predictable image with the horse in focus, I decided to think differently and try a different approach. I went to an $f/2.8$ aperture. It was easiest to use manual focus in order to focus on the snow in front of her—that way the falling snow was sharp, but she and the horse were slightly out of focus.

I always like to experiment and exercise my creative muscles. I'm interested in a snowflake image: a one-of-a-kind image. And literally, here, I was going for a snowflake snowflake image! Only one worked, but that's enough.

7



8. ADD LAYERS AND DEPTH

There are basically two types of photographic images: simple ones and more complex ones. In a simple image, there's usually one subject and a background. A more complex image involves layers of objects, people or activities. Each one could be a singular image, but together they create an intricate photograph. It's definitely challenging to work with multiple subjects.

In southern India, I peeked inside a doorway and saw a group of garlic sorters. The harsh mid-day light streamed through the door, illuminating the windowless room. I began photographing the men sorting the garlic, making sure that I stayed out of their way. As they dragged the full bags toward the door, I moved around so I could include three layers: the foreground of the bags of garlic, the action of a man dragging one of the bags and, finally, a third layer of the other men sorting, plus the background of the room. The background doesn't count as a layer, but it does set the stage.

I intentionally used a slightly slow shutter speed to give a sense of motion to the man pulling the heavy bag, but fast enough to stop the action of the men in the back sorting. I focused on the first layer of the bags because it was the brightest and the closest in the frame, and thus it would be the first thing one's eye would see in the photograph. The complementary blue and yellow colors helped tie the image together.



8



9. GET INVOLVED

To really have fun traveling, I learned not to stand on the sidelines and be a passive observer, but to come in close and get involved. Being an active participant and embracing a culture can lead to more intimate images. Of course, some cultures are easier to photograph than others, and I certainly don't expect the world to sit up and say "cheese" for me just because I have a camera. I have to earn the right to photograph someone, be open to new experiences and come in close.

I was at a festival in Guizhou, China, and a group of women beckoned me to join them at their table. Of course I accepted. I put on my wide-angle lens and, between bites of the hot pot meal and sipping a strong drink, I photographed the women as they were toasting and eating. It was great fun, and made for more intimate and relaxed images.

9

10. LEARN HOW TO HANDHOLD YOUR CAMERA IN LOW LIGHT

I rarely walk around with a tripod unless I know I'll absolutely need it. However, I often find myself photographing in very low light inside homes or after the sun has gone down. I've learned a number of techniques for holding my camera steady.

I put my shutter on Continuous High for a rapid burst of frames. Then, in addition to holding my camera steady with a hand under the camera and the lens, I tuck my upper arms and elbows firmly into my body, with my knees slightly bent. I focus very carefully, then take a deep breath, let it out and rip off at least five frames.

The first couple of frames, you might be moving the camera a bit, but the middle frame has a good chance of being steady. By the fourth or fifth, you're probably moving the camera again by taking your finger off the shutter. I repeat the process a number of times. For this scene, I also braced against a doorway since I was at the highest ISO I was willing to use, and $f/1.4$ was as far as I could go with my lens. I focused very carefully on the woman next to the fire and snapped a lot of frames to be sure one would be sharp.

DP



10



MICHAEL CLARK

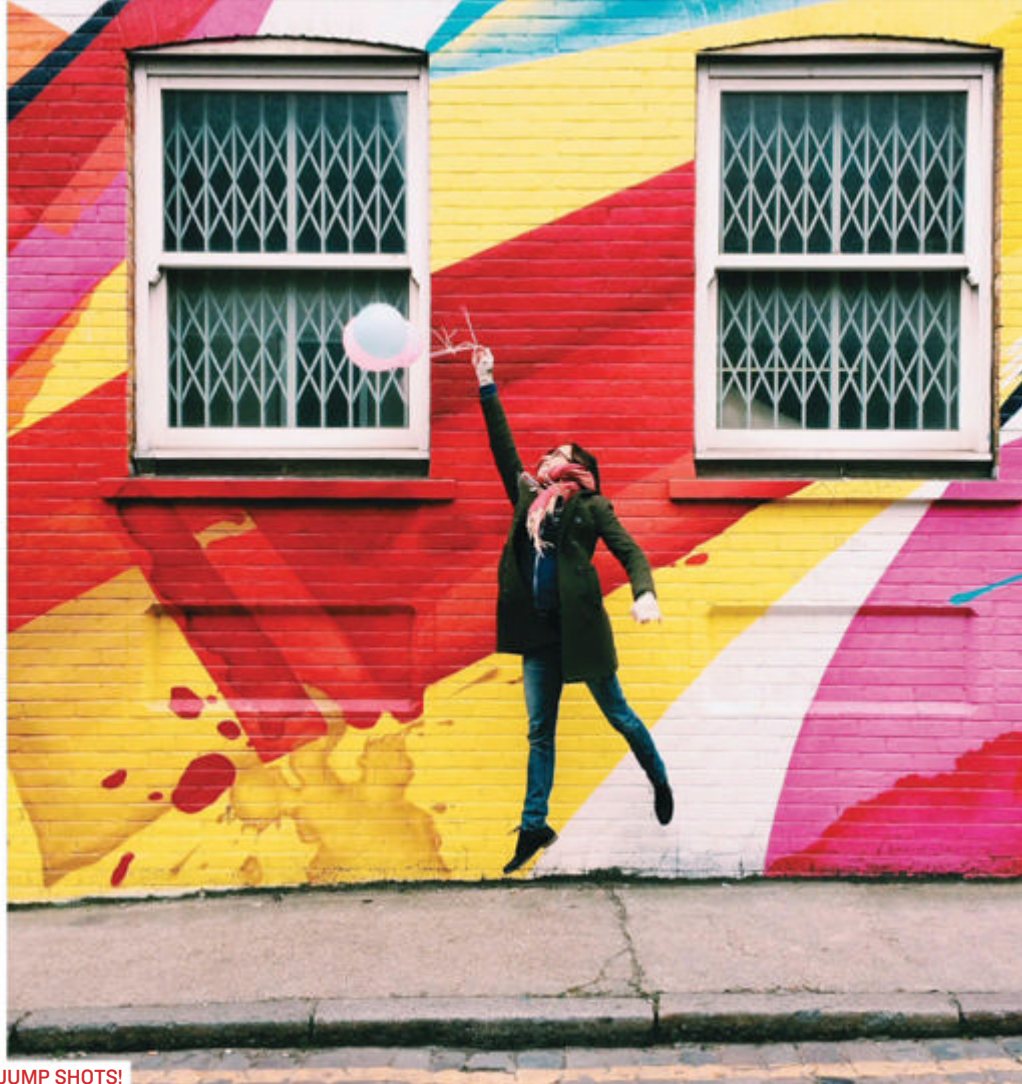
Nevada Wier is a multiple award-winning photographer specializing in the remote corners of the globe and the cultures that inhabit them. Her journeys have taken her crisscrossing the globe in search of compelling travel experiences and images. To see more of her work or get information about her workshops and lectures, visit nevadawier.com.

LOCAL COLOR

TIPS FOR FINDING
UNIQUE SHOTS TO
ADD STYLE TO YOUR
TRAVEL PORTFOLIO

TEXT & PHOTOGRAPHY BY
XANTHE BERKELEY

Tuning your eyes to an alternative view of your city or destination can be really fun. I like to look for colorful details in a new location, for unique portraits and capturing places from a different perspective when I'm traveling. Here are some of my favorite ways to add cheer and color to your travel photography.



JUMP SHOTS!

FRAMING FOR COLORFUL DETAILS



JUMP SHOTS!

Finding a colorful wall full of street art or graffiti is joy-making! So why not add to the happiness by having someone jump in front of it? Keep your shot as straight as possible, even if the street level isn't—use other horizontal lines, such as windows or bricks to guide you. To create the illusion of more elevation from the person jumping, shoot from a lower angle tilting your lens up.

FRAMING FOR COLORFUL DETAILS

I'm always on the lookout for colorful doors along the High Street or in residential areas. This yellow and pink storefront jumped out to me as I walked by! Composing the door to the right side meant lots of the yellow framing could be included.

See what you can capture in the reflections of glass—the window frames make for an interesting addition, and the tree silhouette indicates the time of year.



TASTE AND TEXTURE

TASTE AND TEXTURE

Visiting cafés and restaurants is all part of the experience when you're traveling, so why not grab a few frames of the food and drinks you order?

Choose a table with good natural light. Hold your camera flat to the table to prevent distortion. Play around with the composition until all the items sit well with your frame.

Or, take a walk around the café and see if you can find interesting artwork or shelves. I loved these lemons adorning this corner—the yellow makes me smile.

A PHOTO WITHIN A PHOTO

Taking a selfie in front of travel destinations is a common occurrence—we see it all the time. I find it fascinating to capture people taking photos of themselves, as it creates a frame within a frame. If you focus on the screen, you can create depth of field, as the subject will be slightly out of focus.



A PHOTO WITHIN A PHOTO



FIND YOUR REFLECTION

FIND YOUR REFLECTION

Create a portrait of you (or a friend) in the reflection of the window or door. It tells a story of the busy street scene, with elements like cars and people passing by or the contents of shop windows.



HEADS UP!

HEADS UP!

If you only look at your surroundings from eye level, you'll miss out on so many delights. Looking up can reveal a new perspective; you'll see street lamps and maybe items hanging from buildings. Chinatown is packed with lanterns—I like how the colors of the lanterns contrast against the hues of the building.

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TAKE A STEP BACK

TAKE A STEP BACK

Pull back and take a wide shot of the whole scene. See if you can compose your wide-angle shots in an interesting way. This bridge looks more pleasing because of the reflection in the canal mirroring it. Stand back and see how you can tell the whole story of a scene.

DP

Based in London, photographer and writer Xanthe Berkeley is a contributor to Shutter Sisters. See more of her photography at www.xantheberkeley.com and follow her on Instagram at [instagram.com/xantheb](https://www.instagram.com/xantheb).



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RON RICE ON SCHNEIDER B+W FILTERS

“There was the shot I was looking for, just outside of New Orleans on the private road to an old plantation—majestic Oaks, overgrown with Spanish moss. I set up my tripod dead center of the quiet road, reached for my Fujifilm X-E2 and chose the XF50-140mm f2.8 OIS lens. On front of the lens I chose a B+W filter because I know they will always be as good or better than any of my lenses. I mounted the B+W F-Pro Mount Circular Polarizer and dialed in the sweet spot to get just the right amount of color saturation to make the shot pop.”



Fine art photographer Ron Rice is based in Nashville, TN.



A traditional Chinese junk boat with three large red sails is sailing on the water. The boat is dark brown with a red canopy on the deck. In the background, a dense city skyline is visible, featuring several tall skyscrapers, including the Freedom Tower on the left. The sky is a hazy, warm yellow-orange color.

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A CHANGE OF SCENERY

When it was raining, walking the city streets was a challenge, especially carrying around all of my equipment. We hitched a ride in a cab in Rome, and shooting through the window on the ride was another way to tell the story of our experience. Shooting through windows (wet, dirty, reflective or whatever the case may be) can add an unexpected narrative to any image. In this image, the water-obstructed view of the Roman architecture showcases the sights in a way that was telling of the experience we had.

INSPIRATION COMES IN A DEPARTURE FROM THE ORDINARY

TEXT & PHOTOGRAPHY BY TRACEY CLARK



The weather in Italy was chilly, dark and rather dreary during much of our visit. Although the streets of Rome were full of beauty, texture and visual interest, everything had the monochromatic tone of the season. The intention of this image was to capture those things in one shot. The yellow umbrella (brought by one of the artisans on our trip) became a kind of muse for me. It was the perfect way to tell a story of the weather while, at the same time, adding a poignant pop of color.

The Spanish Steps were the ideal backdrop with the repetition of line, light and shadow. The placement of the subject and the color in the frame (slightly off-center with a lot of graphic negative space) offered a telling sense of scale to the scene.

The benefits of travel are no great mystery. Much of the time, travel means vacation, and vacation means rest, relaxation, fun and festivities. Although some travel might be more obligatory, like a work trip, for instance, when we're plucked out of our normal daily routine and plunked down into a new environment, inspiration can be found practically everywhere.

There's a newness, a freshness that can come from doing things—anything—out of the ordinary, which can make everything seem somehow extraordinary. Even sipping a simple cup of coffee can feel exciting. Traveling, especially to destinations foreign, romantic and exotic, can offer a unique and fresh perspective on many levels, especially for photographers.

Inspiration doesn't always come easy in our everyday lives. We go through the same motions, walk the same streets, see the same sights, day after day. It can be challenging to see those things as photo-worthy, let alone inspiring. But, with the kind of change of scenery that traveling offers, a whole new world of creativity and vision can appear right before our eyes and through our lenses.

This concept really hit home when I had the opportunity to travel to Italy as a participant in what was called "The Artist Series" with Häagen-Dazs. Myself, along with other artisans in different fields, were invited to experience the country and culture of Italy, and translate that experience through our unique specialties.

Instead of a typical media trip, taking notes and clicking snapshots, I (the photographer among the group) was encouraged to translate the parts of the trip that spoke to me of "The Sweet Life" as it's authentically lived by Italians. The experience was one I'll never forget, not just because it was Italy (I mean, come on!), but even more because of the concept behind the project itself. Traveling with the purpose of immersing myself in the sights, sounds, textures and flavors of what the locals experienced daily gave me an entirely new way of seeing and, in turn, of shooting.

More than ever, I was able to capture images that felt entirely new, fresh and exciting. My senses were heightened, my creative spirit enticed, and because of it, the collection of photographs I gathered tell a story of inspiration from even the most seemingly mundane moments. All it took was a new perspective from a change of scenery!



Because our visit was focused on witnessing Italian artisans at work, walking past this instrument shop was a great synchronicity. The light was perfect; a cloud-diffused glow streaming in from the shop window illuminated the workshop in a way that rivaled a professionally lit set. The craftsman, absorbed in his art, almost seems unaware that people were watching him, which gives this shot an intimacy that I love. This isn't a sight that one typically stumbles across in the States, so it really spoke to me of Italy. The only way to process this shot for me was in black-and-white. It offers a classic timelessness that color couldn't have rivaled.



Another "through the window shot," this is one of my favorites because it tells the story of our adventure so well. Shot in a small café outside the Vatican, our travel guide on the table served as a clever clue of our "tourist" adventures in Italy. Using words in this way, along with other less obvious visual hints, can be effective in speaking of the experience you want to capture. One of the artisans is in the background, with her striped coat, bringing another hint of both the season and the group with which I was traveling.

Whenever there was a chance to capture color on my trip, I was all over it! Visiting a local outdoor market like this one is a photographer's dream. I took a number of shots that focused on interesting and unique fruits and vegetables that felt foreign, but capturing a wider shot that included the entire cart, building and street sign told a more complete story. The lighting for this shot was such a compelling mixture of diffused natural light and artificial streetlamp light, it made the whole scene glow in an almost surreal way.

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CITYSCAPES

CAPTURING THE
PULSE OF URBAN LIFE

TEXT & PHOTOGRAPHY
BY MEREDITH WINN

Cities are full of photographic potential. Urban photography is a blend of city landscape, portraiture and street photography; it's a genre all to itself that's often gritty and beautifully abstract. Because of these combinations, your tourist or vacation images from the big city have the promise of carrying a style all their own. With urban photography, you'll come home from a day in the city with distinct and unique images that go beyond your typical iconic shots.

Photographs have the ability to reveal the heart of a city. By focusing on urban landscapes and seeking out angles, patterns, textures and cityscapes, you'll begin to discover the many layers of a city and the beauty that lives there. Parked cars are stacked like toys in a room with graffiti wallpaper. Attitude and reality stake claim to this territory. Scenes like these are many in the city, and they're ripe with photographic creativity.

I'm always smitten upon arriving in NYC. It's puppy love—my mouth hangs open with curiosity, my head out the cab window—I'm like a dog gulping air to fill my senses. The photographic opportunities in a city are never-ending. Growing up in northern New Jersey, I lived just a short train ride away from the city. Now with more distance, it seems that every visit brings me back to childhood memories. No matter my age, I'm always transported to the backseat of my parents 1979 Datsun. Driving through traffic, my brothers and I would lower the seats to lie down in the back hatch. The rear windshield provided the best and most unobstructed view of the skyscrapers above us.

New York blew my mind as a child. The city was a world unto itself. It was full of mystery and grit, edgy, with the beauty of story and life. My photography is an attempt to re-create that sense of childlike wonder, the feeling that comes from being lost in a sea of anonymity. Cameras





allow us to see the world anew, with fresh eyes, especially when we're transplanted into the middle of a bustling city.

While in the city, your artistic palette will consist of building textures, juxtapositions of old and new, reflective surfaces, city colors and the candid expressions of those who live and work there.

Focusing your camera on people is one approach to creating a photographic story. Whether you're familiar (or comfortable) with street photography, while in a city, you'll find yourself inclined to try this documentary-style approach. In-

cluding pedestrians in the frame of your cityscapes will also help create a sense of scale and the feeling that time passes quickly, while also capturing a window into the fashion of our times.

While in the city, try different angles to create new perspectives. Whether you're on the subway or traveling by foot, shooting from the hip is a technique that allows a bit more freedom, although it requires some compositional practice. By leaving your camera at chest or hip level, you draw less attention to yourself and might find that you're able to capture true expres-

Tips For Capturing Cityscapes

1. Travel light. Less is more. You'll be able to blend in with your surroundings if you're not loaded down with gear.

2. Always carry your camera with you, slung across your body. This enables you to shoot with short notice. Quick reflexes are a necessity while photographing in a city.

3. For every iconic (typical tourist) shot of landmarks and buildings, **try shooting the same subject from a different angle.** Put pedestrians in the foreground to include more stories within the frame of your "postcard" shot.

4. With map in hand, **travel off the beaten path** to document real, everyday life and the beauty of the abstract. Reflective buildings and puddles that mirror make great subjects.

5. Look for colors, patterns, textures and the merging of these elements found on sidewalks, through graffiti, and on the facades of new and old buildings.

6. Change your perspective. Shoot high (from above), shoot low (from the ground) or shoot from the hip (literally away from your face.) These angles can lead to eye-catching shots with unique perspectives.

7. Have patience. Find a location with heavy foot traffic or a great backdrop. Then take a seat and wait for the pedestrians to fill your scene.

8. Be respectful of people who may not want their photograph taken. As a photographer, you have the power of imagery. Always use these powers with good intentions.

sions from city-goers. Shooting straight up to find interesting architectural and abstract angles is another perspective to try, as well as shooting from the ground, which reveals textures and colors from a whole different level.

Keeping your gear to a minimum will allow you more freedom in the city. A wide-angle lens will allow for less obstruction and reveal more of your street scene. A zoom lens will provide opportunities to capture abstract and detailed shots of buildings, textures and reflections.

TRY THIS: Pick a lens for each day and shoot with only that lens. This creates more freedom to move quickly on the streets (without fumbling with gear or risking loss of equipment). I find that



Cities are busy, crowded, lonely and alive. These truths are revealed in the hustle and bustle, but they can also be documented with images of solitude, as well. The rare sight of empty subway seats on the A train is what caught my interest while the bursts of orange patterns drew me in. The resulting image was an effective illusion of peace and solitude just moments before the train car filled with commuters.

me when my legs are sore from walking. A city is a force of beauty to be reckoned with. It's the reflection of our human race in all its diversity.

DP

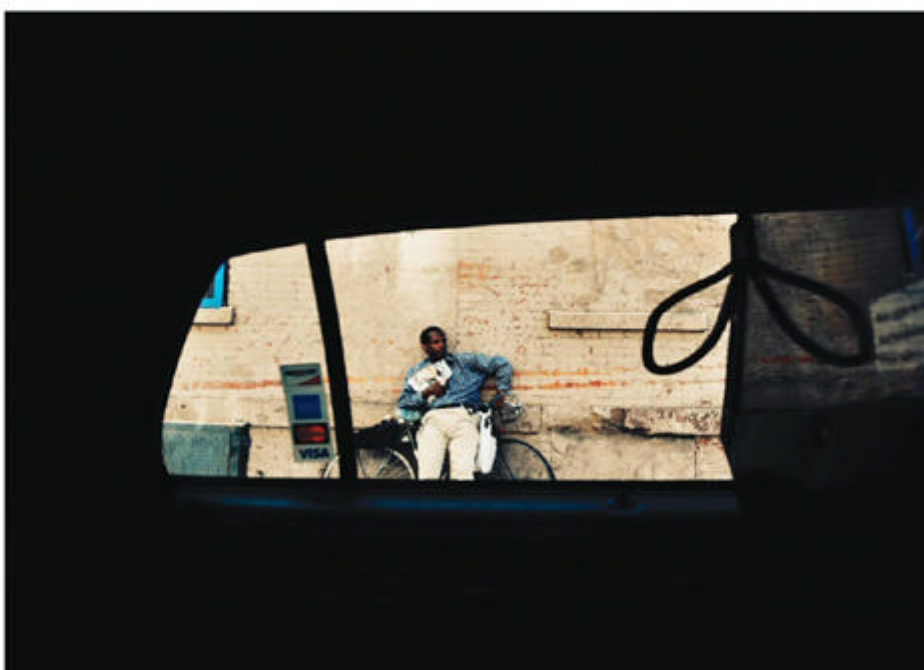
Meredith Winn is a writer, photographer and Associate Editor of Taproot Magazine. She's a contributor to Shutter Sisters, featured in our Point of Focus column. Visit www.meredithwinn.com.

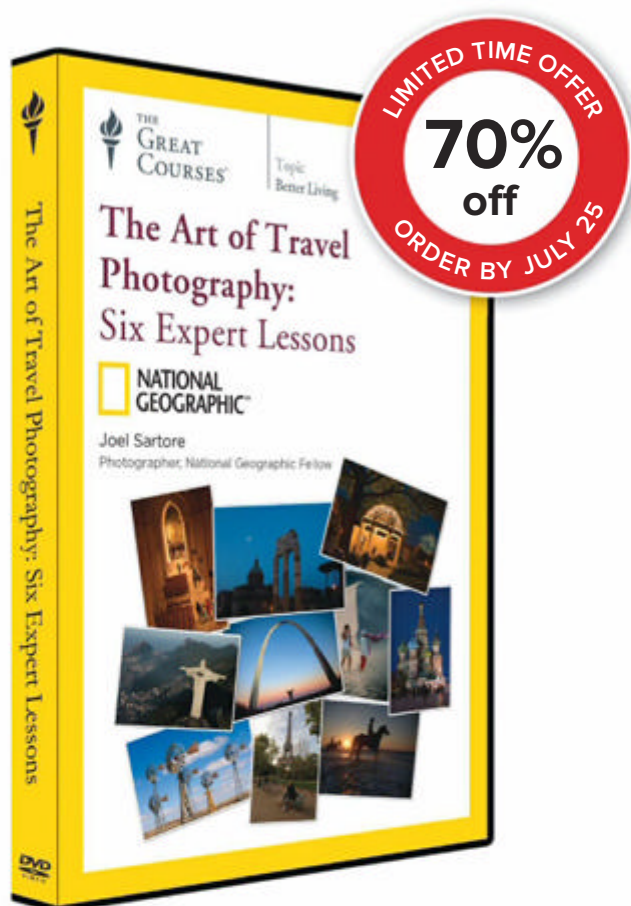
when I'm equipped with a limited amount of gear, I have to think creatively about how—and what—I want to shoot that day. Simplicity spills over into imagery and can be quite complementary to what you might expect from city life.

Some things change and some things stay the same. The city reveals this as I navigate the same streets and subway systems of years past. Old and new combine in my mind. There's something about coming back to the buildings of your childhood. The front stoops, fire escapes and hidden crooked cobblestones are nostalgic to me. The curiosity, the intrigue and the love I have for city surroundings are intoxicating. It's the merging of time and hearts that meet in alleys and on sidewalks. City life ignites artistic inspiration in me. New York City's energy comes alive in photography. I visualize it in the creativity, power and amazing strength of people brought together here. Through art and words, life and reality, work and play (and the foot traffic that keeps us moving), city life is resilient. The energy I find here is what carries



People gather in cities. No trip will be without observation (people-watching) and the possibility of creating unique urban portraits. Portraits have the ability to express the emotion of the city's character. Upon arriving in NYC, I'm taken by the view through my cab window. It acts as a viewfinder to my imagination, and while stuck in traffic, I captured this portrait, my own introverted style of street photography. I like what I see, and I find myself curious about this stranger at rest beside his bike. I seek out photographs that lend to storytelling, images that leave you wishing for more. Think outside the box while shooting pedestrians; gestures convey emotion, and composition creates storyline.





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1. Getting Beyond the Postcard
2. Light—Early, Late, and in Between
3. Faces and Places
4. Local Attractions and Unexpected Delights
5. Interiors and Exteriors, High and Low
6. Storytelling and Serendipity

ABOUT YOUR PROFESSOR

Joel Sartore is a professional photographer and a regular contributor to National Geographic magazine. His assignments have taken him to some of the world's most beautiful and challenging environments and have brought him face to face with a diversity of wildlife in all 50 U. S. states and all seven continents. He was recently named a National Geographic Fellow for his work on "The Photo Ark," a multiyear project to document the world's biodiversity in studio portraits. His photograph of a lion in a tree was voted the best picture by National Geographic magazine in 2011.

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LAND OF ICE AND SNOW

GEAR AND TECHNIQUES FOR PHOTOGRAPHING GLACIERS AND OTHER “ICESCAPES”

TEXT & PHOTOGRAPHY BY RICK SAMMON

Glaciers and ice formations, with their unique and ever-changing shapes, patterns and textures, offer photographers wonderful photographic opportunities. Due to weather, terrain and reflections, they also offer photographers unique challenges. In this article, I'll cover how to take advantage of those opportunities and how to deal with those challenges. To illustrate techniques, I'll share with you some of my “icescape” photographs. The opening image for this article was taken in a glacier bay in Iceland.

CLOTHING

You need to dress for success. If you're cold and wet, it's hard to maintain a good attitude toward photographing.

Waterproof gloves and hand warmers will keep your fingers nimble for operating your camera controls. Get the best gloves you can afford. Usually, as the price increases, so does the protection against the elements and flexibility. Specialized gloves for photographers are available that offer peel-back fingertips for operating small knobs and buttons on cameras.

In cold conditions, a warm jacket, preferably with inside pockets for keeping extra batteries warm and charged, is a necessity, as is a warm hat and waterproof pants. Note: Don't underestimate the importance of waterproof pants.

In addition to having these clothing items when shooting in cold conditions, it's essential to have warm socks and waterproof boots or waterproof overshoes. I like NEOS overshoes because I can hike around on dry land with my hiking boots, and then slip on my NEOS when I plan to get into the water, without having to remove my hiking boots.

Want to keep your toes extra-warm when shooting in cold conditions? Slip some toe warmers into your shoes. Hand warmers are available, too.

CAMERA COVERS

Where there's ice, there's usually rain, sleet or snow, all of which can be damaging to your camera and lens.

There are many different ways to protect your gear from the elements, ranging from a shower cap or a plastic sandwich bag to a camera cover that

costs a few hundred dollars. Personally, I like to use the pliable plastic covers from OP/TECH USA. These covers cost



about \$10, and they protect your camera and lens, and offer easy access to camera controls.

Even if you use a camera cover, you still need a lens hood. It helps to keep water droplets off the front element of your lens or filter.

LENSES AND LENS SETTINGS

I'm often asked, "What's the best lens for icescape photography." I always respond, "It depends."

It depends on your creative vision and how close you are to the ice. My go-to icescape lenses are my Canon 17-40mm and 24-105mm IS lenses, but I have a 70-200mm lens for tight shots of distant ice formations.

Ninety-nine percent of the time, I shoot at a wide-angle lens setting because I want the entire scene in focus so my photograph looks as the scene appeared to my eyes. To get the maximum depth of field, set your lens at $f/16$ or $f/22$, and focus one-third the distance into the scene.

On the topic of lenses, keep a lens-cleaning cloth accessible so you can wipe rain, snowdrops and mist from the front element of your lens or filter. A tiny drop on your lens will look like a big blob in your photograph.

CAMERA BAGS

Because you may be walking through water in an ice field, you may not be able to put down your camera backpack or bag when you need to change lenses. So, it's best to have a backpack or shoulder bag that offers easy access to your gear.

Several bag manufacturers offer swing-around backpacks that provide fast and easy access to gear while you're standing, including Lowepro and MindShift Gear.

FILTERS

A polarizing filter, which I used when making this photograph in a glacier bay in Iceland, is a must for icescape photographs, especially when photographing on sunny days. A polarizing filter will reduce the glare on ice and help to prevent overexposed highlights. That said, sunlight glistening off the ice could look awesome in your photographs.

What to do? Shoot it several ways: one shot with the polarizing effect fully dialed in; one shot with the polarizing effect partially dialed in; and one shot without the filter. When you return home, you can choose which image/effect you prefer.

TRIPOD

In some situations, you'll need to place your tripod in the water to get a

shot, as I had to do when photographing from glacier lagoons in Iceland. Some water may seep into your tripod's legs. If that happens, as soon as possible after your shoot, fully extend your tripod so the legs can dry out.

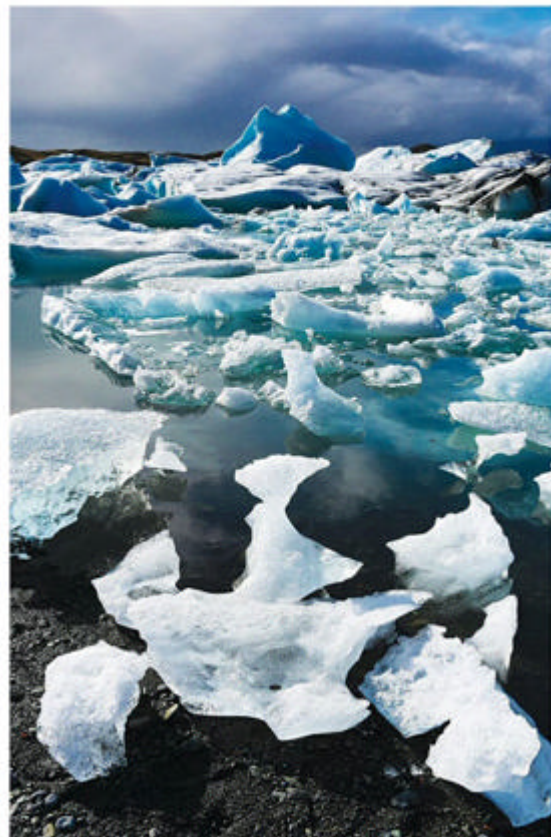
It's also a good idea to wipe down the legs of your tripod with a cloth—and use a cloth soaked in fresh water if you were shooting in salt water. Another idea is to shower with your tripod, which I've done after shooting in sandy conditions.

When extending the legs of your tripod, extend the shortest legs first. This will prevent silt and sand from getting in the joints between the larger legs.

If sand or silt does get in the joints, take apart your tripod (if you feel confident doing so) and clean the joints with a toothbrush. I recommend carrying an extra toothbrush just for this purpose.

COMPOSITION

Composition in icescape photography is the same as composition in any type of landscape photography. You want to decide what you want in the frame, as well as what you don't want in the frame. As a general rule, using a foreground element to add a sense of depth to an image is a good idea, as I did here when composing the photograph





Include foreground elements

of grounded icebergs in Alaska.

If you can't get the exact composition you want, remember that cropping in the digital darkroom gives you a second chance at composition. You also may want to shoot the same scene vertically and horizontally because, on site, you may be so enthralled with the scene that

you may not know which format best captures the scene.

REFLECTIONS

Use reflections to add impact to your icescapes. You'll get the best reflections on calm days and when there's little movement in the water. Those were

the conditions when I took this picture in Alaska.

When composing for reflections, try not to cut off the top of the ice forma-



Try black & white



tions in the bottom of your frame. Use what I call "border patrol"—that is, run your eyes around the entire frame to make sure you're not cutting off important elements in your photograph.

CLOSE-UPS

Don't forget close-up and detail shots. They're cool, in and of themselves, but close-ups also add to slideshows and web galleries. When composing for close-ups, look for interesting patterns and shapes.

EXPOSURE

In most cases, you want to expose for the highlights—the brightest part of the scene. If the highlights are overexposed more than one *f*-stop, it's hard to recover them, even for a skilled Photoshop or Lightroom expert.

Keep your camera's highlight alert/overexposure warning activated, and check your camera's histogram to make sure you don't have a spike on the right, which indicates blown-out highlights.

BLACK & WHITE

Icscapes can look awesome in black-and-white. You can create dramatic black-and-white images from color files in Photoshop and Lightroom and with plug-ins. No matter which program or plug-in you use, keep in mind that when

working in black-and-white, contrast becomes very important, as do shadows and highlights, because we're not distracted by the color in a scene.

When in doubt, give your black-and-white images an extra kick of contrast.

HDR

Speaking of image processing, when the contrast range is strong between the ice and the sky, you may need to take a series of photographs for an HDR (high dynamic range) image.

When shooting an HDR sequence, you want to be sure your most underexposed image doesn't have any overexposed highlights, and make sure your most overexposed image doesn't have any blocked-up shadows.

Photoshop and Lightroom are now so powerful that you can create HDR-like images from a single file. However, it's still best to shoot a series of photographs.

FINAL TIP

When photographing on and near ice, move slowly and carefully. You don't want to slip and break your camera—or something even more valuable. DP

Rick Sammon is a longtime friend of this magazine. To see more of his work, check out his website at ricksammon.com.

Look for
reflections



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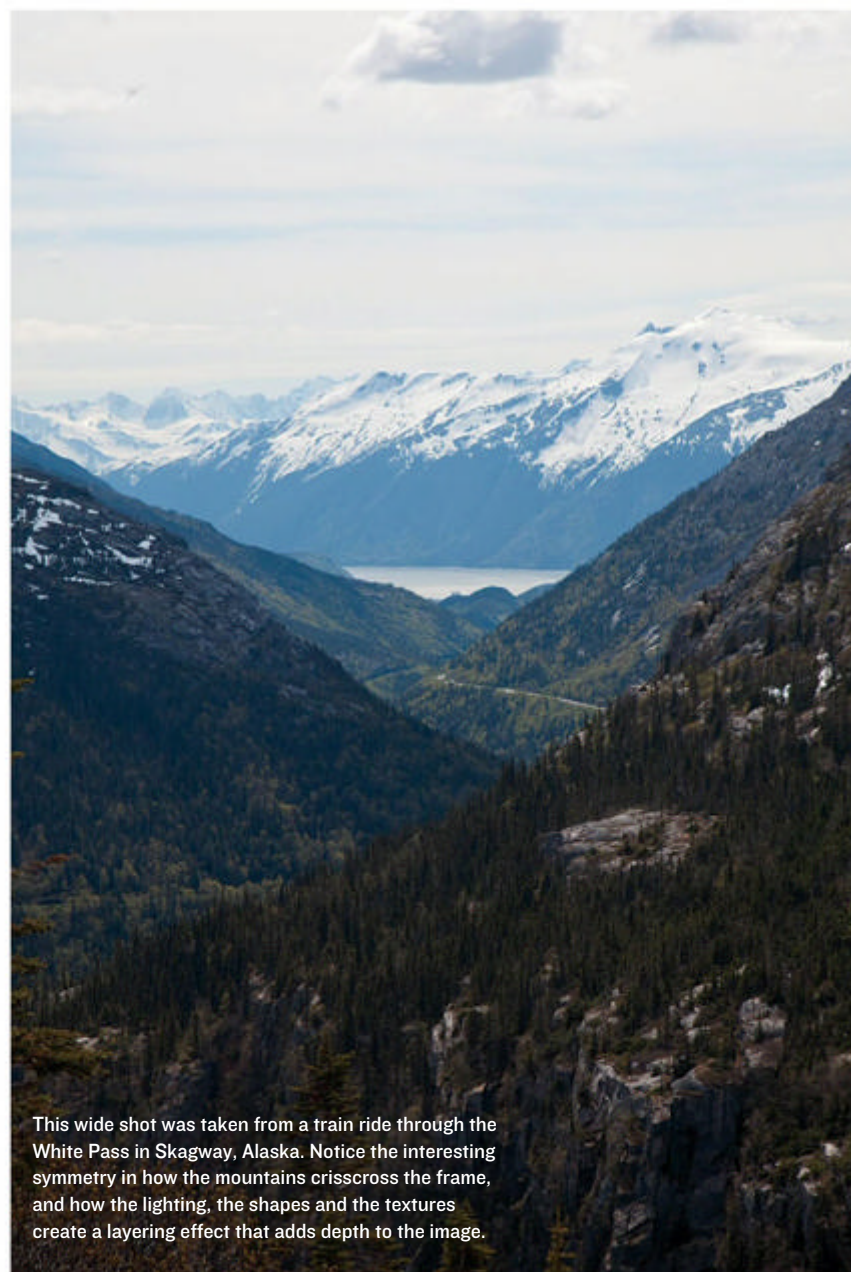
Afar

LEAVE ROOM IN THE ITINERARY TO WANDER OFF ON YOUR OWN

TEXT & PHOTOGRAPHY BY ALESSANDRA CAVE

"I am not the same having seen the moon shine on the other side of the world."

—Mary Anne Radmacher



This wide shot was taken from a train ride through the White Pass in Skagway, Alaska. Notice the interesting symmetry in how the mountains crisscross the frame, and how the lighting, the shapes and the textures create a layering effect that adds depth to the image.

While our daily photo practice is mainly focused on capturing the beauty that is nearby and in our everyday lives, there are times when we will take our cameras further out into the world. Photography can help us connect with other cultures, embrace diversity, and find a deeper sense of meaning and belonging.

When I travel, I try to allocate ample time for taking photo walks on my own. I believe that we can only see something



When photographing a scene that has been shot by many other photographers, veer off the path slightly for a variation in point of view.

unexpected and interesting when we give ourselves the chance to really slow down and wander.

For this exercise, I encourage you to immerse yourself in your travels by cultivating the spirit of a curious explorer. Instead of being a tourist with an agenda, just wander!

DP



Photograph local crafts or elements of historical meaning. This image shows an Alaskan totem pole. Notice how this image is interesting and dynamic because both the writing on the wall and the window were kept in frame.



Excerpted with permission from Shooting with Soul by Alessandra Cave (Quarry Books, 2013), www.quarrybooks.com



ALESSANDRA CAVE is a commercial and editorial photographer living in San Francisco. She's also a writer, a teacher and the author of *Shooting with Soul*, an inspiration and technique book with 44 photography exercises exploring life, beauty and self-expression. Learn more about Alessandra and follow her work at www.alessandracave.com.

EXERCISE INSTRUCTIONS

- 1 | Before leaving home, research the local culture and points of interest at your destination.
- 2 | Connect with locals to get the inside scoop on sights and events.
- 3 | Try the local cuisine. Food offers abundant photo opportunities.
- 4 | Wait for the right moment. When visiting a location, do not rush. Linger until the lighting is right and all the elements come together. If needed, come back the next day.
- 5 | At the same time, do not postpone your shots, because things always change. This is true for any shooting situation, but it is especially relevant when traveling. The scene will never be exactly the same again. So if it looks amazing, shoot it then!
- 6 | Veer off the beaten track and explore non-tourist areas to capture real-life moments.

TECHNIQUES

1 | Every camera type adds loads of personality to travel shots. Consider packing more than one camera for a variety of looks (digital, film, instant, etc.).

2 | Use a special film for interesting effects. For instance, I once photographed a little town in Mexico with expired Time Zero Polaroid film. This film produced images with a greenish tone, and the results were wonderfully nostalgic!

Depending on your camera:

1 | You may not want to bring a variety of lenses on a trip, so packing a zoom lens is a good idea because it gives you some flexibility. I always carry a standard zoom lens that ranges from a relatively wide-angle to a portrait-length telephoto (Canon EF 24-105mm f/4L) and a fast standard prime lens (Canon EF 50mm f/1.4 or f/1.2) to use in low-light situations or when a bokeh is desired.

2 | Pack a tripod for shooting in low light and to provide added stability in certain situations.

SHOT IDEAS

- 1 | Photograph a local activity or custom.
- 2 | Take pictures of the main square or town center.
- 3 | Capture everyday life as it unfolds in the middle of town or on the outskirts.



LIGHTROOM 6 **FOR LANDSCAPES**

AN INTRO TO LIGHTROOM'S
NEW HDR MERGE AND
PANORAMA MERGE TOOLS
TEXT & PHOTOGRAPHY BY
JASON BRADLEY



An HDR image of the Eel River near Avenue of the Giants in Northern California that has been blended using Lightroom 6's HDR Merge.

Creating landscapes has just become a lot easier. With version 6 of Lightroom (and updated Lightroom CC), our ability to stitch together panoramas, and blend images to create HDR files, now can all be done without leaving the Lightroom environment. The tool is called Photo Merge,

and although it's new to Lightroom 6 and CC, there's something about it that changes the foundation of how a panorama or HDR file is generated.

Traditionally, we've created HDR files and stitched panoramas by using software other than Lightroom like Photoshop, Photomatix, PTGui or

others and, in doing so, have been required to process our files and make TIFFs, PSDs or JPEGs first—but this is no longer the case. Lightroom 6 and CC actually will generate a DNG (Digital Negative, Adobe's RAW file) when you create HDR or panoramic files, and this, indeed, is "something new." The net benefit of this little feature is that we don't need to worry as much, or at all, about when in our blending-and-stitching workflow we develop our images. Prior, it has made sense to develop first and process second to maximize the benefits of RAW file developing. Stitch now and adjust later, I say!

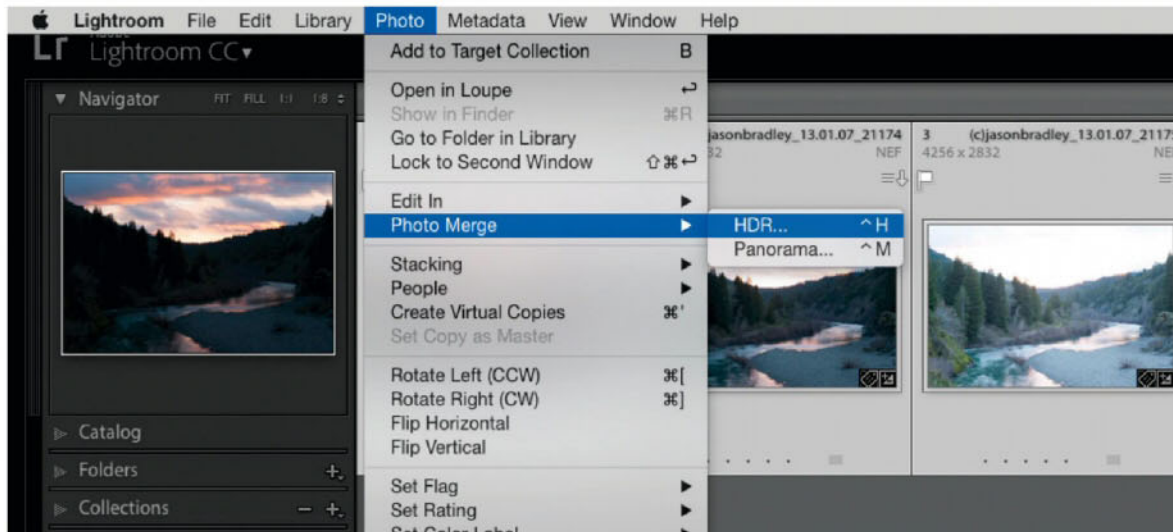
This doesn't mean that Photoshop or other programs are valueless. For example, Photoshop can create 32-bit HDR files, while Lightroom's RAW files are 16-bit. Photomatix has a plethora of familiar presets that can be applied easily to an image, and many photographers may not want to give those up just yet. For me, the benefit of keeping everything in Lightroom while maintaining a RAW file workflow is exciting, even if Photo Merge is a young tool and comparatively unfamiliar. Either way, let's go through how to use this new tool.

HDR MERGE

Gathering Your HDR Raw Material

HDR (High Dynamic Range) imagery is a technique for creating one image out of multiple images that are taken at different exposures. For nature and landscape photographers such as myself, this is an invaluable technique because we commonly encounter scenes that have contrast ranges beyond the capabilities of our cameras. The first step in creating an HDR file is to gather the right raw material. Here are a few quick tips for doing just that:

1 | Shoot three to five frames at about 2 stops apart.



To initiate an HDR merge, go to the menu item **Photo > Photo Merge > HDR**, or use the keyboard shortcut **Control+H**.

2 | Minimize camera shake and use a tripod whenever possible (although Lightroom does a bang-up job at aligning handheld HDR files).

3 | Use shutter speed to create your different exposures instead of aperture. Otherwise, you run the risk of creating your different landscape files with varying ranges of depth of field.

4 | Use auto-bracketing when possible. If you're shooting scenes quickly, and don't have time for tripods and studying the details, consider using your camera's bracketing feature to quickly get through your frames. Most cameras today provide at least 3 stops of exposure difference between bracketed frames.

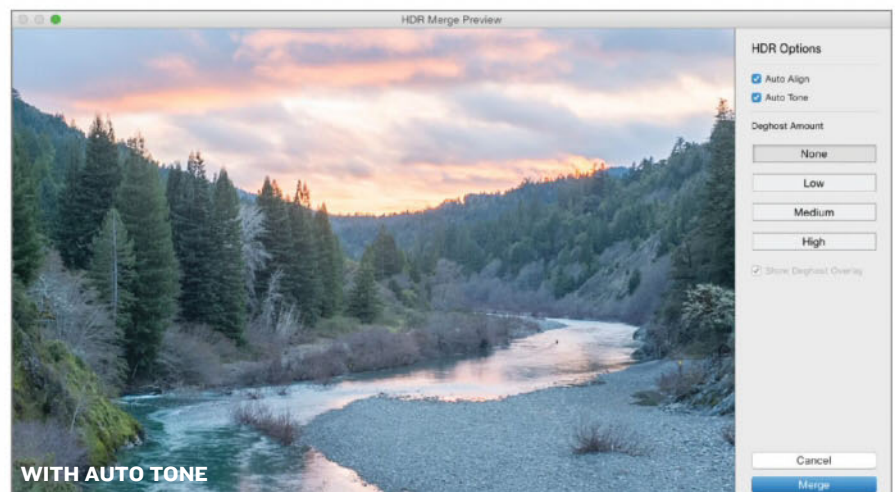
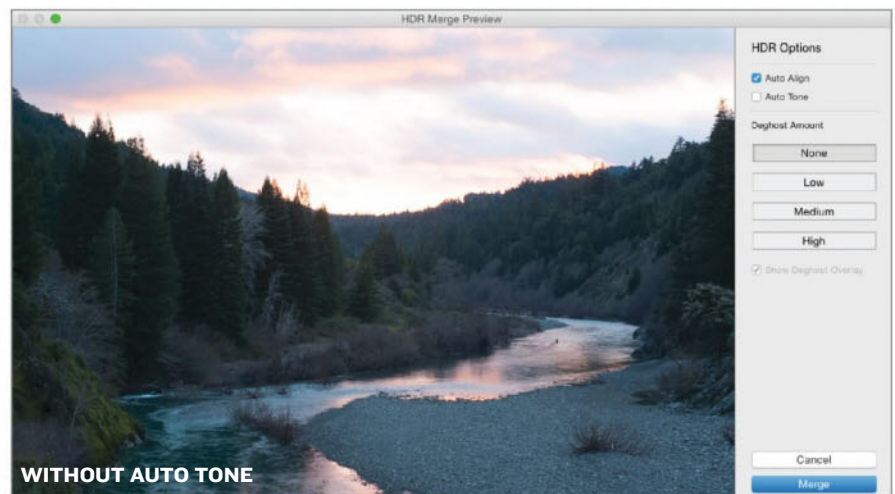
Blending Images: Step By Step

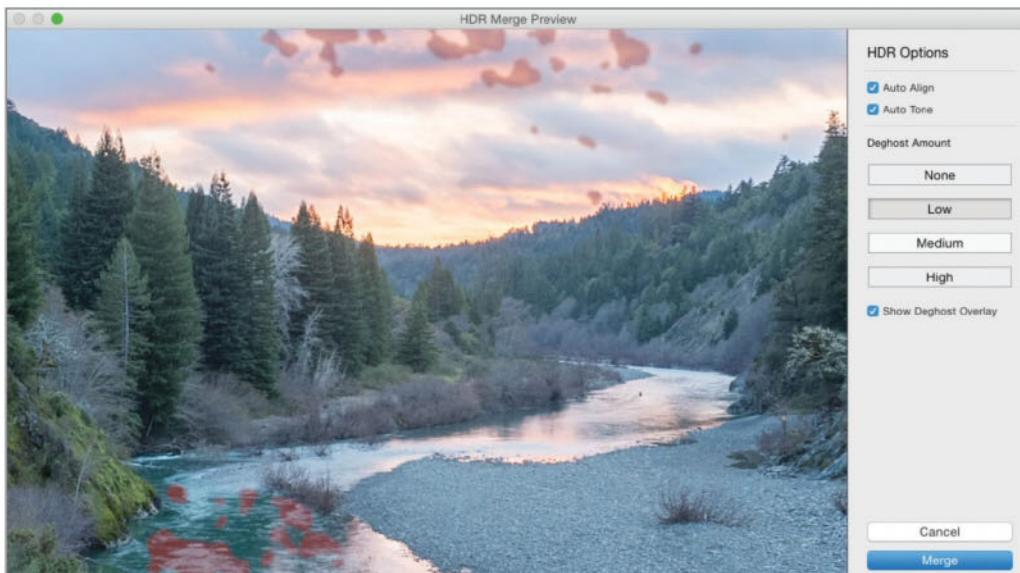
Step 1: Select a set of images for blending, and open the Photo Merge to HDR dialog. You can right-click on one of the thumbnails to launch a contextual menu and then go to Photo Merge > HDR to launch the Photo Merge dialog. You can also use the keyboard shortcut **Control+H**, or you can go to the main menu atop your screen and click on **Photo > Photo Merge > Merge to HDR**.

Step 2: Check or uncheck the Auto Align and Auto Tone checkboxes. Auto-aligning images is a handy technology that allows you to take multiple exposures while just handholding your camera instead of using a tripod, but I suggest that you still use a tripod whenever possible. The second checkbox is the Auto Tone checkbox, which tells

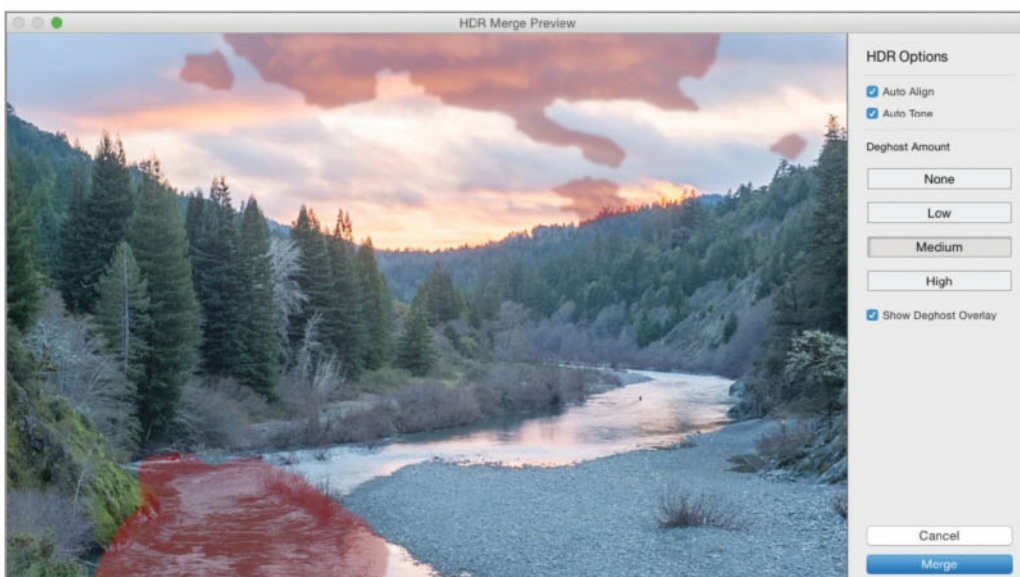
Lightroom to adjust your shadows and highlights for you. Check or uncheck this box as you go to see if it's working to your liking, but I suspect you'll like the results more often than not. It works well for me.

Check **Auto Align** for your handheld exposures. If you want Lightroom to automatically adjust your shadows and highlights, check **Auto Tone**. Here's a before-and-after version of an HDR image with and without Auto Tone checked.

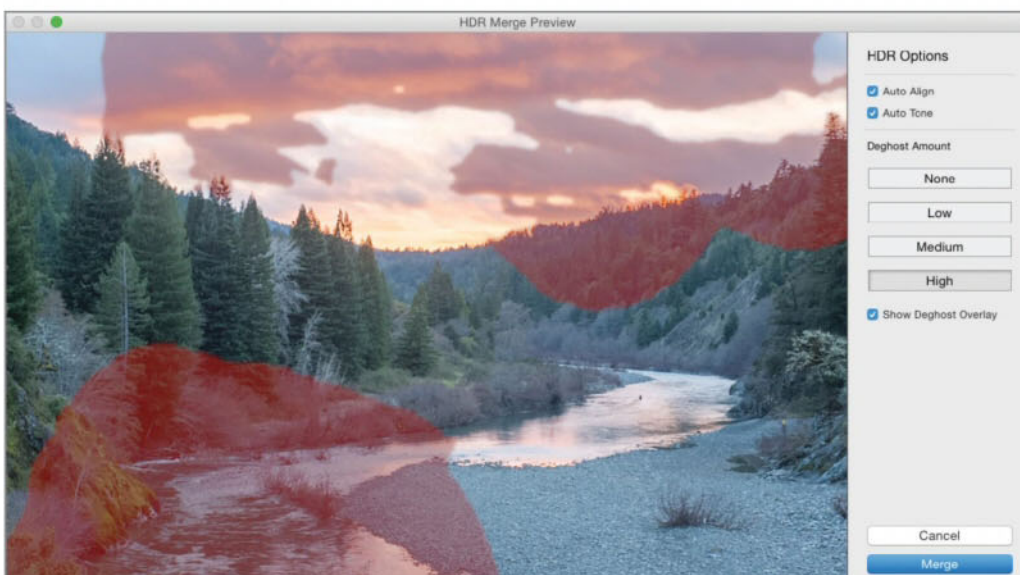




Deghosting can be applied at Low, Medium or High amounts. The red overlay mask shows where the Deghosting tool is being applied and is largest with the High setting. Try using a bit of trial and error to find what will work best for each image.



Step 3: Choose your Deghost amount. Ghosting is an artifact that appears in HDR blending when you're using photos that have elements in the frame that move around from one frame to the next. Tree branches, leaves or grass in the wind, people walking, or water all can be in different positions with each exposure and thus can misalign when blending. I suggest that the amount of Deghosting you use be based on a little bit of trial and error. Start with a Low amount of Deghosting, and simply look at the overlay mask to analyze whether you think Lightroom is identifying a large enough area to cover the moving elements in your frame.





The end result of a panorama created with Panorama Merge.

PANORAMA MERGE

Gathering Your Panorama-Stitching Raw Materials

Stitching panoramas is a technique that allows you to shoot multiple images across the expanse of a scene that's too large to capture with one frame. Here are a few quick tips for gathering your raw materials for creating the perfect landscape:

1 | Slightly overlap each frame with about 25% to 30% of overlap.

2 | Shoot in manual mode whenever possible. Unlike HDR, you don't want any variation in exposure from frame to frame with stitching—your final version

could look noticeably stitched together or the seams will be visible.

3 | Avoid moving subjects. Stitching becomes much more challenging if key elements of your scene are moving around.

4 | Keep your panning level.

5 | Try shooting verticals. Verticals allow you to shoot more frames to cover your scene, which makes for more data and detail (and larger file sizes).

Stitching Panoramas: Step By Step

Step 1. Select a set of images for stitching and open the Photo Merge Panorama dialog in the same manner

Here's the original set of images I combined to create the panorama. I took these starting from the left of the scene, moving my way to the right with each consecutive frame.





that I previously suggested for opening the HDR dialog.

Step 2. Choose your method of Projection. Your Projection method is the technique by which Lightroom stitches your images together. (If you're used to stitching panoramas in Photoshop, these different methods are referred to as Layout, and we were given six options as opposed to four, but also like HDR in Lightroom, I suspect we'll get more tools as this new feature evolves.)

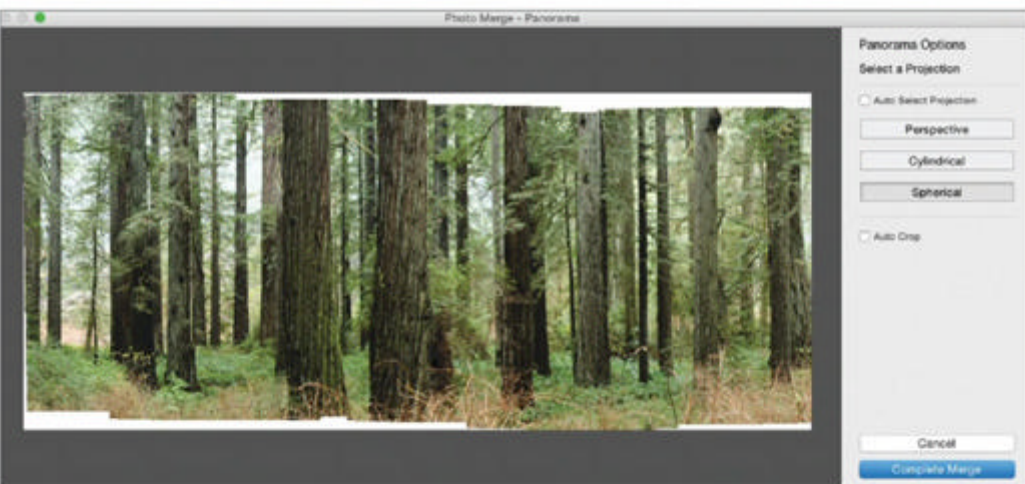
The easiest option for choosing your Projection method is to check the box Auto Select Projection. You can always override Lightroom's auto-suggestion simply by clicking on one of the buttons to test the look of each, which I think is the best workflow, but you'll probably find that Lightroom gets it right the vast majority of the time. Perspective generally works best for architectural images or images with a set of clear horizontal or

vertical lines. Cylindrical and Spherical are best for images with different kinds of distortion caused by wide-angle lenses or close proximity to your subject matter. Again, just click on each to see what they do to determine which gives you the best look.

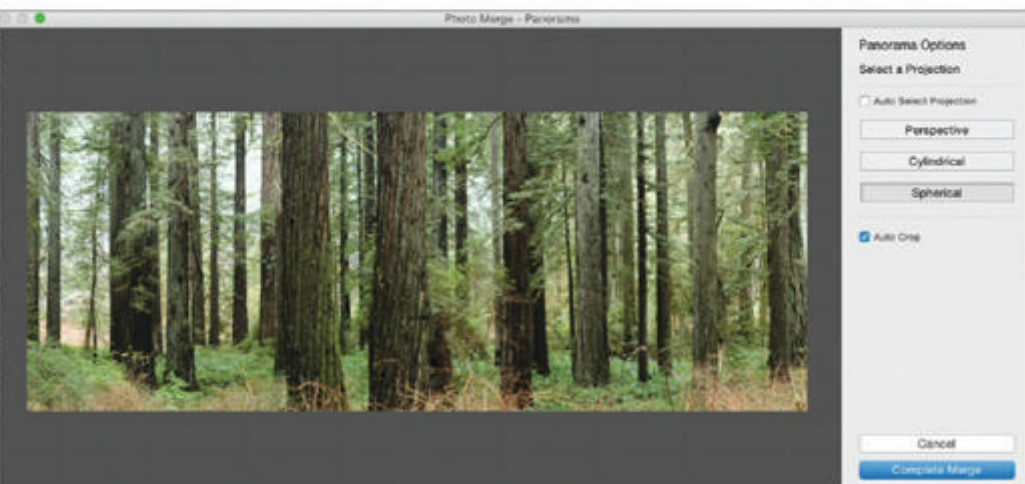
Step 3. Check or uncheck Auto Crop. Regardless of the stitching method, you're always left with some white canvas that extends beyond the edge of your stitched photo. Logically, Auto Crop cuts off the white canvas while preserving as much of the image as possible. This doesn't take into account the aesthetics of the image, of course, so if Lightroom gets that wrong, you'll have to manually override the Auto Crop by using your Crop Overlay tool in the Develop module.

Whether stitching or blending, Lightroom's new Photo Merge tools are an exciting addition to my workflow. Even if you like your Photoshop, Photomatrix or PTGui tools for your landscape workflow and aren't quite ready to give them up, I encourage you to go through these steps and try what Lightroom now has to offer. I suspect it will make most or all of your landscape workflow faster, and the quality of your final product will possibly look a bit better because you've stayed in a RAW developing environment. Happy shooting!

DP



To automatically remove the jagged or oddly shaped borders inherent with stitching panoramas, simply check the Auto Crop box. Here's what the merged panorama looks like without cropping (above) and with Auto Crop enabled (below).



Jason Bradley is a nature and underwater photographer from Monterey, California. He owns and operates

Bradley Photographic Print Services and Bradley Photographic Workshops, and has authored the book Creative Workflow in Lightroom, published by Focal Press. To see more of Jason's work, visit BradleyPhotographic.com.



EQUIPPED TO EXPLORE!

ESSENTIAL GEAR FOR YOUR NEXT PHOTO ADVENTURE | BY WES PITTS

Travel photography can be exhilarating as you explore new places and cultures, but it can also be frustrating if you're unprepared. Unlike a portrait sitting in a controlled environment, you're at the mercy of your surroundings, and more often than not, if you miss a shot, there's no do-over. Add to that the concern of keeping your expensive gear protected and at the ready, and this whole travel photography thing is starting to sound kind of stressful!

It doesn't have to be. With a thoughtful selection of light-

weight, portable gear, some planning for contingencies, and a little practice with new tools and accessories before you leave familiar territory, you instead can focus on taking and returning with beautiful photography to share with friends and family.

While this list is by no means a comprehensive one, we'll cover the most important considerations when preparing for a trip and suggest products that can help you take better photos, and be more comfortable in the process.

PACK SMART

Choosing a bag for travel depends on the type and amount of camera gear you'll be carrying. For extended trips, it may be best to select two bags or cases: one to organize all of the gear you're bringing with you and a smaller pack for day trips. Unless you're bringing a huge arsenal of gear—consider a hard case like those from **Pelican** (pelican.com) or **SKB** (skbcases.com) if you are—you'll probably want your main pack to meet airline carry-on requirements to keep your gear close.

The **Xcenior 4IT Trolley** from **Vanguard** (vanguardworld.us) is an airline-friendly rolling case with room for a laptop, up to two camera bodies and four to six lenses, plus flash and accessories, and even an external strap to secure a tripod.

For day trips with your camera, a few lenses and accessories, **Domke's Next Generation Crosstown Courier** (tiffen.com/domke) has a customizable main compartment with room for your camera and a couple of lenses, plus removable side pouches and an expandable front pocket for flash and accessories.

DOMKE
NEXT GENERATION
CROSSTOWN
COURIER

PEAK
DESIGN
CLUTCH



PEAK
DESIGN
SLIDE

COMFORTABLE CAMERA STRAPS

The strap included with your camera was free because it was cheap. These straps are typically thin, unpadded and not at all comfortable to use even for a few minutes, nor are they particularly smooth to adjust. Leave that strap in your camera box and get yourself something that's comfortable to wear for extended periods and adaptable to your style of shooting.

Peak Design (peakdesign.com/straps) is doing some interesting things with camera-carrying systems, like their **Slide** and **Clutch** straps. Slide is an easy-to-size strap that can be worn around the neck, as a sling or over one shoulder; Clutch is a padded, adjustable hand strap. Both attach to your camera using quick-release anchors for fast removal when using a tripod, but perhaps their best feature is that they can be used together, allowing you to deftly switch between neck- and hand-carrying options.

VANGUARD
XCENIOR 4IT
TROLLEY



**MANFROTTO
BEFREE**

LIGHTWEIGHT, COMPACT TRIPOD

Tripods are one of the principal tools that distinguish pro-quality images from snapshots. No, they're not particularly convenient to carry, and they take time to set up and adjust, but that latter point could be seen as an advantage, forcing you to slow down and really deliberate your composition. That's just an auxiliary benefit, though; the reason pros use tripods is to ensure tack-sharp exposures and precise camera positioning.

For travel photography, choose a lightweight, compact model like the **Manfrotto Befree** (manfrotto.us/befree), which is available in aluminum (3 pounds) and carbon-fiber (2.4 pounds) options, and folds down to 15.7 inches long. A padded sling carrying case is included.

POLARIZING FILTER

If there's one filter that's indispensable when shooting outdoors, it's the polarizer. Unlike studio environments where light and surface reflections can be controlled with relative ease, travel and landscape photography mean working with the scene as you find it, and surface glare on foliage, reflections on water or windows, or similar specular hotspots can blow out color and detail. A polarizer can handle all of these for images with rich blue skies, more saturated colors and no distracting glare.

As always, when selecting a filter, understand that attaching any glass to the front of your lens can potentially compromise image quality, so we recommend investing in top-quality optical filters like those from **B+W** (schneideroptics.com/filters).



**B+W POLARIZING
FILTER**



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LENS CARE

High-quality lenses are an investment because they're precision instruments. They're also delicate and expensive to repair. With proper care, your optics will provide years of stunning images. A little extra protection when you're outside and on the move can stave off accidents that could be costly.

That doesn't mean lens care has to be all serious business. **Photojojo's Photorito** (photojojo.com) wraps your lens in waterproof Tyvek and neoprene—with a sense of humor. Designed to fit lenses up to 200mm, it's an extra measure of cushion and coverage for your lenses through the bumps and bolts of travel. And it looks like a burrito.

Regular lens cleaning when shooting outdoors not only protects your lens, but also reduces the time you'll spend spot-retouching your photos in post. The **LensPen** (lenspen.com) is a favorite of our editors because it's completely self-contained, requires no fluids and is easy to use—dust off the surface with the retractable brush, then switch to the Invisible Carbon Cleaning Tip to remove smudges and fingerprints. The **OutdoorPro Kit** includes the Original LensPen, LensPen MiniPro, a MicroKlear Cloth for cleaning camera bodies and a FogKlear antifog cloth, plus a nylon case.

**LENSPEN
OUTDOORPRO
KIT**



(Cont'd on page 69)

Mirrorless For Travel?

SMALL AND LIGHTWEIGHT, MIRRORLESS CAMERAS MAY BE THE PERFECT TRAVEL COMPANION

BY MIKE STENSVOLD

Today, there are mirrorless cameras and DSLRs for every budget and photographer, from beginner to pro. Distinctions between these camera types have narrowed: The latest mirrorless models are faster, with wider availability of lens options and a range of sensor sizes compared to early models, while several DSLRs have been introduced that are ultracompact, rivaling their mirrorless counterparts. Which is best for you?

SIZE

Mirrorless cameras are typically smaller than DSLRs, and their shorter-focal-length lenses are also generally much more compact than those for DSLRs (although longer lenses for bigger-sensor cameras—not so much). So it's easier to carry a mirrorless camera around, and a whole system takes up less space and weighs considerably less, handy when traveling or hiking to an ideal camera viewpoint. However, the larger DSLR bodies provide better bal-



ance when handholding longer lenses, and some photographers find tiny camera bodies uncomfortable, even with normal lenses. That's something you'll have to decide for yourself by holding the cameras you're considering.

IMAGE QUALITY

Since they use similar, if not identical, image sensors, mirrorless cameras pretty much deliver DSLR image quality. In DxOMark.com's overall sensor rat-

Sony's a7 Mark II is a 24.3-megapixel, full-frame mirrorless camera with a built-in OLED EVF and tilting LCD monitor. It can shoot still images at 5 fps with AF and 1080/60p video. The hybrid AF system is 30% faster than its predecessors and 1.5X more accurate. The Mark II also adds Sony's 5-axis SteadyShot INSIDE sensor-shift stabilization, which works with all lenses (note that with some lenses, especially manual-focus third-party lenses, you don't get all five axes).

ings, the top full-frame DSLR scored 97, while the top full-frame mirrorless camera scored 95. In APS-C-sensor cameras, the top DSLR scored 87, and the top mirrorless camera scored 83. The takeaway is that, for image quality, sensor size is more important than camera type—within a given brand, all the current full-frame cameras outscore the current APS-C ones. That said, even smaller-sensor cameras are capable of delivering excellent image quality. Today, for most photographers, how a camera feels in use, its feature set and its AF performance will be more important than its image sensor.

VIEWFINDER

DSLRs use traditional SLR optical TTL (through-the-lens) viewfinders. Some mirrorless cameras provide only an LCD monitor for composing, like compact point-and-shoot cameras, while others also provide eye-level electronic viewfinders.

SLR finders are always "on" and don't require battery power or wake-up times. Full-time live view, whether with an EVF or external monitor, is the main reason why mirrorless cameras don't get nearly as many shots per charge as DSLRs (often smaller batteries, to keep camera size down, is another). And SLR finders show the image formed by the lens, in real time. Longtime SLR users tend to prefer the DSLR finders they've grown used to.

FACT OR FICTION?

DSLRs are faster than mirrorless cameras.

Fiction (mostly). It depends on how you're measuring speed. The phase-detection AF systems used in DSLRs are generally faster than the contrast-detection systems in mirrorless cameras, though the gap has narrowed in recent years with hybrid AF systems that employ phase-detection AF on the camera sensor. If you're measuring speed in terms of frames per second, with no mirror to move, mirrorless cameras offer impressive burst rates, some as fast as 20 fps with AF for each frame.



Olympus' new OM-D E-M5 II mirrorless "mini-DSLR" Micro Four Thirds mirrorless camera features 5-axis image stabilization for stills and video, dust- and splashproof construction, a high-res EVF, a 16-megapixel Live MOS image sensor, 10 fps shooting (5 fps with continuous AF), 1080/60p video and a unique 40-megapixel High-Resolution Shot mode, which combines eight shots, with the sensor shifted one pixel, then a half-pixel for each, to record full color detail at every pixel site.

You may prefer electronic viewfinders. Rather than showing you the image produced by the lens, these show you the image produced by the sensor. Thus, you see not only the scene, but the effects of exposure and white balance and in-camera effects, along with lots of information, including histograms (with some cameras)—things the DSLR optical finder can't show you.

AF PERFORMANCE

When mirrorless cameras first appeared (2008), even entry-level DSLRs blew them away in AF performance. The phase-detection systems in the DSLRs can tell with a single reading whether the subject is in focus, and if not, by how much. The contrast-based AF systems in mirrorless cameras (and in most DSLRs, when in Live View mode) take a reading of the contrast, then adjust focus and take another reading. If the contrast is higher, they adjust focus further in that direction and take another reading, continuing until contrast starts to drop off, then going back to the distance of highest contrast. If the second reading shows lower contrast than the first, the system moves focus the other way, and repeats.

Today, contrast-based AF has dramatically improved, with reading rates up to 240 fps and better focusing algorithms. In fact, the best contrast-based systems in mirrorless cameras can establish focus more quickly than many DSLRs. And since the focus is read right at the image



Samsung's NX1 is a pro-level "mini-DSLR"-style mirrorless camera with a 28.2-megapixel, backside-illuminated APS-C CMOS image sensor, splash- and dust-resistant body and high-res OLED EVF, plus tilting OLED touch-screen monitor and quick hybrid AF. It can save 3840/2160/30 4K video direct to a memory card and 4096x2160/24 4K video to an external recorder.

eras provide better autofocus during video shooting than DSLRs do.

FACT OR FICTION?

DSLRs offer superior image quality.

Fiction. Image quality is determined by the imaging sensor mostly. Larger sensors generally provide better image quality. Mirrorless models are available in a range of sensor sizes, just like DSLRs.

sensor, it's more accurate than phase-detection, which depends on the precise alignment of a number of moving parts. Contrast systems are also very good at tracking a subject moving across the field of view (although they still aren't as good as phase-detection at dealing with subjects moving toward the camera).

More recently, we've seen hybrid AF systems appear, which employ phase-detection sensors on the image sensor. These are used to quickly "ballpark" focus, with contrast then taking over to fine-tune it. In general, mirrorless cam-

SHOOTING SPEED

With no mirror to flip up and down, mirrorless cameras can offer some remarkable shooting rates—some up to 20 fps with AF for each frame, and 60 fps with focus locked at the first shot. But most pro action shooters use DSLRs for their AF performance on quick, erratically moving subjects, better selection of action lenses (i.e., fast telephotos) and large buffers that let them shoot longer bursts in RAW format. For landscapes and most travel photography, shooting speed isn't a big factor.

VIDEO

All of today's mirrorless cameras, and nearly all DSLRs, can shoot videos, as well as still images. All can do HD (1280x720) video, most can do full HD (1920x1080), at 24 fps, 30 fps and even 60 fps. A few even can do 4K (4096x2160 or 3840x2160) at 24 or 30 fps.

Time-lapse capability is another popular feature that some newer models make easy to do in-camera, producing finished time-lapse video clips. If this interests you, it might help you narrow the cameras you're considering. DP

FACT OR FICTION?

Some DSLRs are just as compact as mirrorless cameras.

Fact. Nikon's D3300 (4.9 x 3.9 x 3.0 inches) and Canon's EOS Rebel SLI (4.6 x 3.6 x 2.7 inches) are actually slightly smaller than Samsung's NX1 (5.5 x 4.0 x 2.6 inches), for example.



Panasonic's LUMIX DMC-GH4 is a "mini-DSLR"-style Micro Four Thirds mirrorless camera that can shoot 4K video and save it to SDHC/SDXC media, no external device required. As a still camera, it can deliver 16-megapixel images at 12 fps (with focus locked, 7.5 fps with continuous focusing). It features a high-definition OLED EVF and a free-angle touch-screen LCD monitor.

PRO TIP:

Eye-Level Viewfinders

All DSLRs have an eye-level viewfinder, but most mirrorless models do not, or offer one only as a shoe-mount accessory. Before you settle on a mirrorless model that doesn't have an EVF built in or as an option, try it in outdoor use. Camera LCDs often can be difficult to see clearly in bright outdoor conditions, rendering the camera pretty much useless without an EVF.



APPLE OS X PHOTOS

THE REPLACEMENT FOR IPHOTO AND APERTURE SETS A COURSE BETWEEN THE TWO
BY WES PITTS

Compromise isn't necessarily a bad thing, except when it is. How you'll feel about the new Photos app from Apple depends on what app it's replacing for you and what you typically do with your photos.

When Apple announced the development of this new app, they also announced that both iPhoto and Aperture would be discontinued. For iPhoto users, the new Photos app is a definite upgrade; the converse is true for Aperture users. If you frequently employed Aperture's pro tools—like curves adjustments, lens corrections, adjustment brushes, RAW image fine-tuning and support for third-party plug-ins—you won't find any of these in Photos. For those who haven't switched already,

you may be considering a move to the recently updated Adobe Lightroom 6 or another alternative, as Apple won't be supporting Aperture in the future.

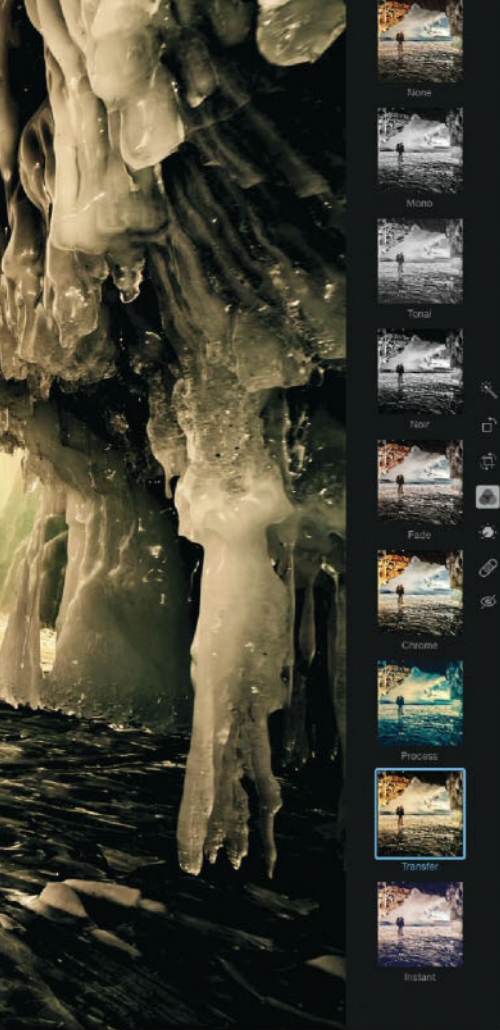
Though Photos ditched most of Aperture's more sophisticated controls, that doesn't mean there's not a lot to like in the Photos app for enthusiasts, as well as pros, and while it's not a replacement for Aperture, what Photos does, at least in this first release, it does respectably well, with trademark Apple simplicity.

As an organization and image-management tool, Photos is solid, especially if you're adopting iCloud Photo Library. Unless your archive is larger than a terabyte, iCloud Photo Library offers seamless image backup to the cloud and syncing across all of your Apple devices.

Make an edit to an image on your iPhone or iPad, and the adjustments are synced to Photos on your Mac, and vice versa.

Digital camera sensors get better with each generation, and smarter, too, so there's arguably less need of heavy image processing for most photographers. OS X Photos appears to be banking on that, with a curated set of adjustment tools that are initially displayed as just three sliders—Light, Color and Black & White. For more advanced users, these controls can be expanded to reveal finer adjustments, and additional sliders like Sharpening, Noise Reduction and Levels can also be activated.

Photos is divided into four workspaces, or tabs: Photos, Shared, Albums and Projects.



PHOTOS TAB

Photos is your entire collection of images, organized by date and location. The way images are organized and presented will be familiar if you've used the Photos app on iPhone or iPad.

Images are primarily grouped by date ranges, with location information displayed when available. Zoom all the way out, and you'll see long horizontal rows of image thumbnails organized by year. Zoom all the way in, and you're presented with a single column of images arranged by day.

You can search for images in the Photos workspace with keywords if you've added them. This is done in the Info pane (Command+I to toggle), and once you've added that metadata, the search function works really well.

SHARED TAB

Shared is where you set up and control which images you want to stream to friends and family via iCloud Photo Sharing. You'll need an iCloud account, but note that Photo Sharing doesn't

When editing an image, the Photos workspace goes dark for a distraction-free environment that's especially good in full-screen mode. In this screenshot (left), I have the Filters tool selected. Photos offers nine filters, which include classic film looks and three black-and-white options.

count against your iCloud storage. You're limited to sharing 5,000 photos, however—when you hit the limit, you must delete some before adding new images.

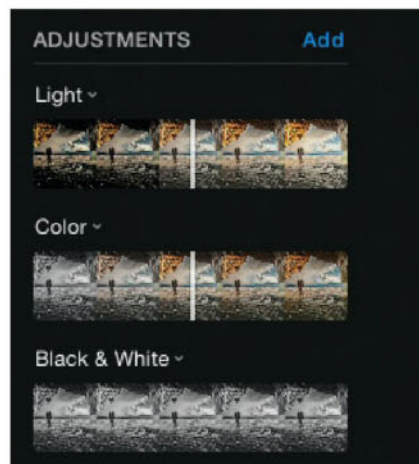
Photos is designed to integrate seamlessly with iCloud Photo Library, too, for automatic backups of all of the images that you've imported into the Photos app. The size of your iCloud Photo Library backup is limited to the amount of storage available in your iCloud account. All iCloud users get 5 gigabytes free (which is shared with iCloud mail, contacts and iWork docs). Extra space up to 1 terabyte is available for a monthly fee.

Both iCloud Photo Sharing and iCloud Photo Library are enabled in Mac System Preferences/iCloud. Once you've set it up, you'll be able to access all of the photos in your iCloud Photo Library on all of your Apple devices and also at iCloud.com.

ALBUMS TAB

This tab presents automatically created albums, including All Photos, Faces, Last Import and Panoramas. You can also create your own albums or Smart Albums. To create an album manually, select the images to include in the All Photos browser (or another preexisting album), and

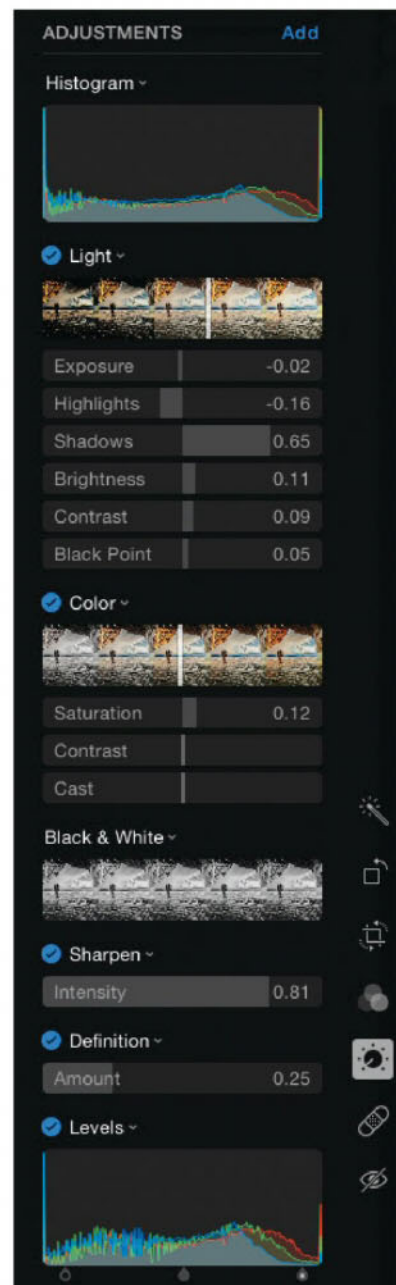
By default, just three image adjustments are displayed as single slider controls (below), but these can be expanded to reveal more refined controls (right), and seven additional adjustments are available for more advanced users. If you regularly use more than the three basic adjustments, you can set your favorites to be perpetually displayed.



select File > New Album (Command+N).

Smart Albums are created based on specific criteria, such as photos you've favorited, date ranges, keywords, faces or camera metadata. Smart Albums can be powerful if you want to find all images you've taken with your 24mm lens, for example, or all photos with a particular model.

The Faces album uses facial recognition to group images by the people in them. There's a bit of a training process as you identify and name people. Identifying multiple faces in an image is doable, but the process isn't as intuitive as it could be—it's done through the Info pane when you're editing an image. Though the



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HOW-TO: APPLE OS X PHOTOS

feature is nice, there's a discovery curve and room for improvement. To get the most out of it will require perhaps a significant investment of time tagging photos, especially if you have a large library.

PROJECTS TAB

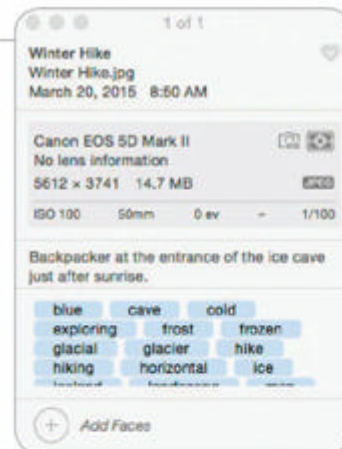
This workspace is where you can output your images in the form of prints, cards, books, calendars and slideshows.

Slideshows offer seven selectable themes that stylize the presentation. Each theme includes a default music track to accompany it or you can select a song from your iTunes library. You can specify a time limit for your slideshow to play or choose to loop through images for the duration of the music you've chosen. When you're done, you can export the slideshow as an MPEG4 file in standard def, 720p HD or 1080p HD.

Book, calendar, card and print projects each display the project offerings available, and the price for each item and configuration, with basic templates to choose from. The prices are reasonably competitive, though the options are more limited than what you'll find offered by a full-service online photo lab. Still, it's a highly convenient feature to be able to order photo products right from the app, and though I didn't test the print services for this review, I've used Apple's photo fulfillment on multiple occasions in the past, and was always very satisfied with the quality and production times.

THE VERDICT

As a die-hard Aperture user who stuck with it since version one, I was disappointed when Apple announced the end of the road. That said, I've never been locked in



The Info pane (Command+I to toggle on and off) is where you can view and edit image metadata, add descriptions and keywords, and identify faces for later searches.

exclusively to Aperture—I use Photoshop quite a bit, and Lightroom, as well.

For me, I'm making the switch from Aperture to OS X Photos as my image-management tool. A few quirks and speed bumps aside, as an iCloud user, Photos has a lot going for it from an organization and backup perspective. I'll probably use Photos in much the same way as I use Aperture, adding keywords, creating albums and making basic adjustments. There will be a few parts of my typical workflow that will now be cause to launch Photoshop, but since I've always relied on Photoshop for my most detailed adjustments anyway, that's not a big departure for me.

If Aperture was your one-and-only image editor, and you used its most advanced features and third-party plug-ins, Photos probably won't cut it for you. But for iPhoto users or pros who already employ multiple apps in their workflows, the integration with iCloud Photo Library and sync with all your Apple devices is reason enough to give OS X Photos a try. DP



Among the projects available for output are four options for printed items fulfilled by Apple, which you can order from within the Photos app. You can also print images or a group of images to your desktop printer, with several presets presented for printing popular photo sizes or a contact sheet.



(Cont'd from
page 63)



**ROGUE FLASHBENDER 2
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MEMORY & STORAGE

For extended trips, you're well advised to carry multiple memory cards. Consider a card wallet like **Think Tank Photo's Pixel Pocket Rocket** (thinktankphoto.com), available in several sizes and versions to carry CF, XQD or SD cards that make it easier to track which cards are full and which are ready to go.

Backing up your images is also highly advisable. While many cameras now include built-in wireless capability for image transfers from camera to laptop or the cloud, a good card reader is still the fastest way to get images from memory card to computer. **Lexar's Multi-Card 25-in-1 USB 3.0 Reader** (lexar.com) offers a fast USB 3.0 connection and can read 25 different types of memory cards, including all those used in digital cameras.

Once you have your images transferred to your laptop, you have one backup, which is great, but laptops and electronics are targets for thieves, and even the best hard drives fail occasionally. With an online service like Dropbox, Google Drive or Mylio, to name just a few, you can upload all of your images to the cloud for redundant remote backup, ensuring that no matter what happens to your gear, your images will make it home safe.



**LEXAR MULTI-CARD
25-IN-1 USB
3.0 READER**



**THINK TANK
PHOTO PIXEL
POCKET ROCKET**

POWER TO GO

If your itinerary contains destinations where power supplies may be unreliable or nonexistent, portable battery chargers can help keep your camera shooting. These chargers are batteries themselves, and their capacities are measured in watt-hours (Wh) or milliamp-hours (mAh). The number of recharges you'll get depends on the capacity of the battery you're recharging. For example, if your camera's battery takes 13.3 Wh of power to fully charge and your portable recharger's capacity is 50 Wh, you'll get about 3.8 recharges.

The **Solmeta PowerPal** (solmeta.com) for Canon and Nikon cameras has a capacity of 58 Wh and features dual USB charging ports so you can energize two devices at the same time. Several models are available, designed specifically for the battery of your camera.

Goal Zero's Venture 30 and **Sherpa 50** (goalzero.com) can charge a wide variety of devices. The Venture 30 offers 30 Wh of power via USB for cameras, smartphones and tablets, and can provide up to three recharges of your camera before needing a recharge of its own. The larger-capacity Sherpa 50 adds the ability to connect devices via AC output with an optional adapter, and with a 50 Wh capacity, can recharge your camera up to five times or your laptop once.

Great for road trips when you can afford the space to carry a larger power source and portable studio lights, the **Photogenic ION** (photogenic.com) features two AC outlets and a generous 120 Wh capacity—enough juice to provide approximately 3,500 flashes at 320 watt-seconds. It also incorporates a USB charging port to power your camera or phone.

DP



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85/1.4 G AF-S (670).....496.95
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85/1.4 G AF-S (770).....
105/2.8 G AF-S ED-IF VR Micro (620).....
105/2.0 DC D with Hood (720).....
180/2.8 D ED-IF (720).....
200/4 D ED-IF Micro w/Case (620).....
200/2 G AF-S ED-IF VR II (520).....
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24-120/4.0 G AF-S ED VR (770).....1,296.95
28-300/3.5-5.6 G AF-S ED VR (770).....1,046.95
70-200/2.8 G AF-S ED-IF VR II (770).....2,396.95
70-300/4.5-5.6 G AF-S VR (670).....586.95
80-200/2.8 D with Collar (770).....
80-400/4.5-5.6 D VR (770).....
200-400/4 G AF-S ED VR II (520).....
TC-14E II (1.4x) Teleconverter.....
TC-17E II (1.7x)..... TC-20E II (2x).....

DX ED-IF Lenses for Digital Only

10.5/2.8 Fish-Eye.....
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12-24/4 G AF-S (770).....
16-85/3.5-5.6 G AF-S VR (670).....
17-55/2.8 G AF-S (770).....
18-55/3.5-5.6 G AF-S II (520).....
18-55/3.5-5.6 G AF-S VR (520).....196.95
18-105/3.5-5.6 G AF-S VR (670).....396.95
18-200/3.5-5.6 G AF-S VR II (720).....596.95
18-300/3.5-5.6 G AF-S ED VR (770).....996.95
55-200/4.5-6.7 G AF-S (520).....
55-200/4.5-6.7 G AF-S VR (520).....246.95
55-300/4.5-5.6 G AF-S VR (520).....396.95

D-Type AF Lenses

14/2.8 D ED..... 24/2.8 D (520).....
16/2.8 D (390) with Hood.....
24/3.5 D ED PC-E (770).....
28/1.8 G AF-S (670).....696.95
28/2.8 D (520)..... 35/2.0 D (520).....
45/2.8 D ED PC-E Micro (770).....

OLYMPUS

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12/2.0 (460).....799.00 17/2.8 (370).....299.00
17/1.8 (460).....499.00
25/1.8 (460).....399.00
45/1.8 (370).....399.00
60/2.8 Mac ED (460).....899.00
75/1.8 ED (580).....899.00
9-18/4.0-5.6 (520).....699.00
12-40/2.8 Pro ED (620).....999.00
12-50/3.5-6.3 ED EZ (520).....499.00
14-42/3.5-5.6 EZ ED (370).....349.00
14-42/3.5-5.6 II R (370).....299.00
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75-300/4.8-6.7 II ED (580).....549.00

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DA Digital AF Lenses

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14/2.8 ED IF (770)..... 35/2.4 AL (490).....
21/3.2 AL Limited (490)..... 40/2.8 Limited (490).....
35/2.8 Macro HD Limited (490).....
40/2.8 HD Limited (490)..... 560/5.6 ED AW (1120).....
50/1.8 (520)..... 10-17/3.5-4.5 ED IF (770).....
55/1.4 SDM (580)..... 12-24/4 ED AL IF (770).....
70/2.4 HD Limited (490)..... 16-50/2.8 ED AL SDM (770).....
200/2.8 ED IF SDM..... 17-70/4.0 AL IF SDM (670).....
300/4.0 ED IF SDM (770)..... 18-55/3.5-5.6 AL WR (520).....
18-135/3.5-5.6 ED AL (IF) DC VR (620).....
18-270/3.5-6.3 ED SDM (620).....
20-40/2.8-4 HD Limited ED DC VR (550).....
50-135/2.8 ED SDM (670).....
50-200/4.5-6.7 ED VR (520).....
55-300/4.5-6.7 HD ED VR (580).....
60-250/4.0 ED IF SDM (670).....

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31/1.8 Limited..... 50/1.4 (490).....
35/2.4 AL (490)..... 50/2.8 Macro (520).....
43/1.9 Limited (490)..... 77/1.8 Limited (490).....
100/2.8 D FA WR Macro (490).....

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- Full Frame Exmor CMOS Sensor
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- Built-In Wi-Fi and NFC
- SDHC/XC, MS Pro Duo/HG Duo Card Slot
- Weather-Resistant Magnesium Alloy Body
- 5-Axis SteadyShot INSIDE Stabilization
- Full HD XAVC S Video & S-Log2 Gamma

Body Only #S0A72

Kit with 28-70mm OSS Lens #S0A72K



24 Mega Pixels

Nikon D5500 DSLR

- EXPEED 4 Image Processor • ISO 100-25600
- Full HD 1080p Video at 60 fps • Built-In Wi-Fi
- 3.2" Vari-Angle Touchscreen
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Nikon Inc. limited warranty included

Kit with 18-55mm VR II (Black or Red) #NID55001855*...999.95

D5300 Kit w/18-55mm VR II #NID53001855*...896.95

D5200 Kit with 18-55mm VR #NID52001855*...599.95



24 Mega Pixels

Nikon D7200 DSLR

- EXPEED 4 Image Processor
- Accepts Nikon AF Lenses (1.5x factor)
- No Optical Low-Pass Filter
- Built-In Wi-Fi with NFC • 3.2" LCD
- Dual SD/SDHC/SDXC Card Slots
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included

Body Only #NID7200...1,199.95

Kit with 18-140mm VR DX #NID720018140...1,699.95



24 Mega Pixels

► SIGMA AF LENSES

Call for Available Rebates

DC – for Digital SLRs Only • DG – Optimized for Digital SLRs			
C = Canon	N = Nikon	O = Olympus	S = Sigma SA = Sony Alpha
H – HSM Model with Canon, Nikon, Sigma	R – Rear Slip-in Gelatin Filter Slot		
	SKU #	Available for	Price
DG 15/2.8 EX Diagonal Fish-Eye	#SI1528DG*	C, N, P, SA	609.00
DG 20/1.8 EX DF RF Aspherical (82°)	#SI2018*	C, N, SA	629.00
DG 28/1.8 EX DF Asph. Macro (77°)	#SI2818M*	C,	449.00
DC 30/1.4 HSM (62°)	#SI3014DCHSM*	C, N, S	499.00
DG 35/1.4 HSM (67°)	#SI3514*	C, N, P, S, SA	899.00
DG 50/1.4 EX (77°)	#SI5014*	C, N, SA	499.00
DG 50/2.8 EX Macro (55°)	#SI5028MDG*	C, N	369.00
DG 70/2.8 EX Macro (62°)	#SI7028MDG*	N, P	499.00
DG 85/1.4 EX HSM (77°)	#SI8514*	C, N, P, S, SA	969.00
DG 105/2.8 EX OS Macro (62°)	#SI10528MDG*	C, N, S, SA	969.00
DG 150/2.8 EX APO Macro OS HSM (72°)	#SI15028AM0*	C, N, P, S, SA	1,099.00
DG 300/2.8 APO EX HSM	#SI30028DG*	C, N, P, S, SA	3,399.00
DC 8-16/4.5-5.6 HSM	#SI8164556*	C, N, P, S, SA	699.00
DC 10-20/4.5-5.6 EX HSM (77°)	#SI102045D*	C, N, P, S, SA	479.00
DG 12-24/4.5-5.6 EX Asph. HSM R	#SI122445*	C, N, S, SA	949.00
DC 17-50/2.8 EX OS HSM (77°)	#SI175028*	C, N, P, S	669.00
DC 17-70/2.8-4.0 OS Macro HSM (72°)	#SI1770284DC*	C, N, P, S, SA	499.00
DC 18-200/3.5-6.3 OS Macro HSM (62°)	#SI1820035D*	C, N, P, S, SA	399.00
DC 18-200/3.5-6.3 OS II HSM (72°)	#SI1820035*	N, S, SA	499.00
DC 18-250/3.5-6.3 OS Macro HSM (62°)	#SI1825035M*	C, N, P, S, SA	549.00
DC 18-300/3.5-6.3 OS Macro HSM (72°)	#SI1830035*	C, N, P, S, SA	579.00
DC 24-70/2.8 EX IF HSM (82°)	#SI247028*	C, N, P, S, SA	899.00
DG 50-500/4.5-6.3 APO OS HSM (95°)	#SI50500*	C, N, P, S, SA	1,659.00
DG 70-200/2.8 EX OS HSM (77°)	#SI7020028*	C, N, S, SA	1,399.00
DG 70-300/4.5-6.3 Macro (58°)	#SI703004S*	C, N, P, S, SA	179.00

► SONY

Flash System			
HVL-F20M.....	149.99	HVL-F43M.....	398.00
HVL-F20S.....	149.99	HVL-F60M.....	548.00

E-Mount Mirrorless Lenses			
16/2.8 (49°).....	248.00	35/1.8 OSS (49°).....	448.00
20/2.8 (49°).....	348.00	35/2.8 ZA (49°).....	798.00
24/1.8 (49°).....	1,098.00	50/1.8 OSS (49°).....	298.00
30/3.5 Macro (49°).....	278.00		
55/1.8 ZA FE (49°).....	998.00		
10-18 OSS (62°).....	848.00		
16-50/3.5-5.6 OSS (40.5°).....	348.00		
16-70/4 ZA OSS (55°).....	998.00		
18-55/3.5-5.6 (49°).....	298.00		
18-105/4 G OSS (72°).....	598.00		
18-200/3.5-6.3 (67°).....	898.00		
18-200/3.5-6.3 OSS (62°).....	848.00		
18-200/3.5-6.3 PZ OSS (67°).....	1,198.00		
24-70/4 ZA OSS (67°).....	1,198.00		
28-70/3.5-5.6 OSS (55°).....	498.00		
55-210/4.5-6.3 OSS (49°).....	348.00		
70-200/4.0 G OSS (72°).....	1,498.00		

Digital Lenses			
16/2.8 Fish-eye.....	998.00	20/2.8 (72°).....	748.00
24/2 Carl Zeiss (72°).....	1,398.00		
30/2.8 DT Macro (49°).....	198.00		

35/1.4 G (55°).....	1,498.00
35/1.8 DT (55°).....	218.00
50/1.8 DT (49°).....	168.00
50/1.4 Carl Zeiss ZA (72°).....	1,498.00
50/2.8 Mac (55°).....	598.00
85/1.4 Carl Zeiss (72°).....	1,698.00
100/2.8 Macro (55°).....	798.00
135/1.8 Carl Zeiss (77°).....	1,798.00
135/2.8 STF (72°).....	1,398.00
300/2.8 G APO II (42°R).....	7,498.99
500/4 G (42°R).....	12,998.00
11-18/4.5-5.6 DT (77°).....	798.00
16-35/2.8 ZA SSM (77°).....	1,998.00
16-50/2.8 DT (40.5°).....	798.00
16-80/3.5-4.5 DT (62°).....	998.00
16-105/3.5-5.6 DT (62°).....	698.00
18-55/3.5-5.6 DT SAM II (55°).....	218.00
18-135/3.5-5.6 (62°).....	498.00
18-250/3.5-6.3 DT (62°).....	648.00
24-70/2.8 Carl Zeiss (77°).....	1,998.00
28-75/2.8 (67°).....	898.00
55-200/4.0-5.6 DT (55°).....	198.00
55-300/4.5-5.6 DT (62°).....	298.00
70-200/2.8 G SSM II (77°).....	2,998.00
70-300/4.5-5.6 G (62°).....	998.00
70-400/4.5-5.6 G2.....	2,198.00
1.4x Teleconverter.....	548.00
2x Teleconverter.....	548.00

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- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting OLED Monitor • Built-In WiFi
- Full HD 1080i Video
- SDHC/SDXC Card Slot
- 5-Axis VCM Image Stabilization
- 10 Frames Per Second
- Dust and Splashproof Construction



16 Mega Pixels

Body Only (Black or Silver) #OLOMDEM5*

Nikon D750 DSLR

- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" Tilting LCD
- SD/SDHC/SDXC Card Slot • Built-In Wi-Fi
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included

Body Only #NID750.....2,296.95

Kit with 24-120mm VR #NID75024120...3,596.95

D610 Body Only #NID610.....1,996.95

D610 Kit with 24-85mm VRt #NID6102485.....2,596.95



24 Mega Pixels

Nikon D810 D-SLR

- FX-Format CMOS Sensor • Optical Low-Pass Filter
- EXPEED 4 Image Processor • CF & SD Dual Card Slots • Nikon F Mount Lens Mount • 3.2" LCD
- Full HD 1080p Video at 60/30/24 fps
- External Mic and Headphone Inputs
- Continuous Shooting to 5 fps in FX Mode
- Nikon Inc. limited warranty included

Body Only #NID810.....3296.95

Kit with 24-120mm VR #NID81024120.....4,599.95



36 Mega Pixels

► Tokina AF LENSES

Call for Available Rebates

DX – for Digital SLRs Only FX – Designed for full frame DSLRs			
C = Canon	N = Nikon	P = Pentax	SA = Sony Alpha
Canon EOS	Nikon AF		Price
FX 100/2.8 Pro D Macro (52°)	#T010028PCAF	#T010028PNAF	379.00
DX 10-17/3.5-4.5 ATX Fisheye	#T0101735CAF	#T0101735NAF	549.00
DX 11-16mm f/2.8 Pro (77°)	—	#T0111628PDXX	426.00
DX 11-16/2.8 Pro II (77°)	#T0111628PCII	#T0111628PNII	479.00
FX 16-28/2.8 Pro (77°)	#T01628FXC	#T01628FXN	629.00
FX 17-35/4 Pro (82°)	#T01735F4FXC	#T01735F4FXN	449.00

► TAMRON AF LENSES

Six-Year Warranty Manual Focus Lenses In Stock – Call for Prices

Di for digital & film SLR cameras • Di-II for Digital SLRs Only • Di III for mirror-less cameras Only			
C = Canon	N = Nikon	P = Pentax	SA = Sony Alpha SE = Sony E Mount
** Price After Rebate (Exp. 6-30-15)	SKU #	Available for	Rebate Price
Di-II 60/2.0 LD IF Macro (55°)	#TA6020D*	C, N, SA	— 524.00
Di 90/2.8 Macro (55°)	#TA9028M*	C, N, P, SA	— 499.00
Di-II 10-24/3.5-4.5 (77°)	#TA102435*	C, N, P, SA	— 499.00
Di-II 17-50/2.8 XR LD IF Asph. (67°)	#TA175028*	C, N, P, SA	— 499.00
Di-II 17-50/2.8 XR VC LD IF Asph. (67°)	#TA175028*Q	C, N	— 649.00
Di-II 18-200/3.5-6.3 (62°)	#TA1820035*	C, N, P, SA	— 199.00
Di-III 18-200/3.5-6.3 VC (62°) Black or Silver	#TA1820035S*	SE	— 739.00
Di-II 18-270/3.5-6.3 VC PZD (62°)	#TA18270*	C, N, SA	\$100 349.00**
Di 24-70/2.8 VC USD (82°)	#TA247028*	C, N, SA	\$100 1,199.00**
Di 28/75/2.8 XR (67°)	#TA287528*	C, N, P, SA	— 499.00
Di 28-300/3.5-6.3 XR LD (62°)	#TA2830035XD*	C, P, SA	— 419.00
Di 28-300/3.5-6.3 VC PZD (67°)	#TA2830035DI*	C, N, SA	— 849.00
Di 70-300/4.0-5.6 VC USD (62°)	#TA70300*	C, N, SA	\$100 349.00**
1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	— 224.00
2x SP AF Pro Teleconverter	#TA2XP*	C, N	— 254.00

► ZEISS Touit Mirrorless Lenses

	Fujifilm X	Sony NEX	Price
12mm f/2.8 (67°)	#ZET2812X	#ZET2812E	999.00
32mm f/1.8 (52°)	#ZET1832X	#ZET1832E	720.00
50mm f/2.8 M2 (52°)	#ZET5028XM	#ZET5028ME	999.00

► Nikon

Nikon 1 Mirrorless Lenses			
10/2.8 AW.....	196.95	10-30/3.5-5.6 VR PD.....	296.95
10/2.8.....	246.95	10-100/4.0-5.6 VR.....	546.95
18.5/1.8.....	186.95	11-27.5/3.5-5.6 AW.....	146.95
32/1.2.....	896.95	11-27.5/3.5-5.6.....	186.95
6.7-13/3.5-5.6 VR.....	496.95	30-110/3.8-5.6 VR.....	246.95
10-30/3.5-5.6 VR.....	186.95	70-300/4.5-5.6 VR.....	996.95

► SAMSUNG

Mirrorless System Lenses			
10/3.5 Fisheye.....	CALL	30/2.0 NX Pancake.....	CALL
16/2.4 Pancake.....	CALL	45/1.8.....	CALL
20/2.8 Pancake.....	CALL	45/1.8 [16] 20/30.....	CALL
60/2.8 Macro ED OSS SSA.....	CALL		
85/1.4 ED SSA.....	CALL	18-55/3.5-5.6 OSS.....	CALL
12-24/4.5-6 E.....	CALL	18-200/3.5-6.3 ED OSS.....	CALL
16-50/3.5-5.6 ED OSS.....	CALL	20-50/3.5-5.6 ED II.....	CALL
16-50/2.8 S ED OSS.....	CALL	50-200/4.5-5.6 ED OSS I.....	CALL



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Altered Reality

CREATE ARTISTIC IMAGES WITH THESE SEVEN TECHNIQUES | BY RICK SAMMON

Most photographers are artists at heart. Some are well aware of their artistic side, while others need a quick fix to awaken the artist within. In this column, I'll share with you seven techniques for creating artistic images by removing some of the reality from a scene—because when you remove some of the reality, your pictures can look more artistic and more creative. Let's begin the adventure of creating your own reality with your photographs.



1 | MAKE BEAUTIFUL BLACK-AND-WHITE IMAGES

We see in color, which is why black-and-white photographs are eye-catching and can look artistic.

You can make beautiful black-and-white images in Adobe Lightroom and Photoshop, and with plug-ins like Google's Nik Silver Efex Pro, onOne Software's Perfect B&W, Topaz B&W Effects and Macphun's Tonality.

No matter what technique you use, contrast and shadows become very important. If you've made black-and-white images, go back and boost the contrast a bit. My guess is that you may be a bit happier with your images. Also experiment with different digital color filters. A color filter can make a big difference in the tones in an image.



2 | ALTER TIME

We can easily remove some of the reality from a scene by slowing down time, especially when it comes to moving cars, clouds and water.

When slowing down time, experiment with different shutter speeds. You need to do that because the speed and movement of the subject, the lens you use and how close you are to the subject all affect the end result. What's more, it's good to have a choice of different in-camera effects—from just a bit of blur to lots of blur—to choose from. In this image, I used a shutter speed of 2.5 seconds.

3 | TRY HDR

High Dynamic Range (HDR) images can reveal detail in a scene that we can't see in a single image—and sometimes even with our eyes.

A series of seven exposures, combined into a single HDR file (processed in HDRsoft Photomatix), shows the bright sky, as well as the darker interior of this old truck, which my friend Spike is "driving."

When it comes to HDR, make sure you take enough pictures over and under the average exposure to capture the entire dynamic range of the scene—from the darkest to the lightest parts.





4 | GET SUPER-CLOSE

Larger-than-life photographs take on a creative look because we normally don't get that close to a subject.

To get larger-than-life photographs, you'll need a true macro lens, as opposed to a zoom lens with a close-up setting.

Supertelephoto lenses can also remove some of the reality from a scene, especially when the photograph shows a far-off lion or tiger filling the entire frame—and the background is beautifully blurred.



5 | CREATE A COMPOSITE

Composite photographs also change reality. This image is actually two photographs of the same bald eagle. I combined them to show that this magnificent animal can go from flying right side up to flying upside down—with its head upside right. Amazing!

About creating composites: Honesty is the best policy. When showing this image in my slideshows, I always say that it's a composite. Honesty is important because you don't want someone to think you took an amazing photograph when, in fact, you created one.



6 | GO IR

Infrared cameras record infrared light—the light we can't see. When it comes to removing the reality from a scene, IR cameras are very popular.

LifePixel.com converts digital cameras to IR-only cameras. Several different conversions are available. Some conversions show a blue sky as black, while others, like my conversion here, show a blue sky.

Before you order your conversion, make sure the conversion you choose is the one you definitely want.

I took this picture with a converted Canon PowerShot. By the way, I took this picture in the summer when all the foliage was green.



7 | PLAY WITH PLUG-INS

Plug-ins from onOne Software, Google's Nik, Topaz, Macphun and many others offer quick and easy reality-altering options, usually via presets and sliders. Most have 30-day free trials.

My suggestion is to find a plug-in effect that matches your photograph. In this case, I thought a faded sepia filter (Nik Silver Efex Pro) was appropriate for my Old West photograph.

Also try combining filters for extra plug-in fun.

Okay, my friends. That's it for this column. Have fun creating your own reality. See you back here next time.

DP



FRED BLOOD III

Setting Sun At Navajo Point, Grand Canyon

"As a landscape photographer, you plan, you search and you wait," shares Fred Blood III. "Then, every once in awhile, all that goes out the window and you just run with it and hope that God runs with you. This shot was one of those shots that would have haunted me if I had missed. I had walked the Point the day before with my Sun Seeker app in hand and had a good idea of where the sun would set, and that this was where I wanted to

be to shoot it. As sunset approached, I walked the area again and waited. I like to think of it as fishing without the worms or mess. As the sun started to get to the horizon, you could tell it was going to be special. I shot this location for the next two hours as the sun dipped below the horizon and the light continued to fill the canyon."

See more of Fred Blood's work at www.FredBloodPhotography.com.

SAMYANG

PHOTO LENS SYSTEM



7.5mm f3.5 MFT
Mount Fisheye
Black & Silver



8mm f3.5 II
Fisheye



8mm f2.8 II
Fisheye
Black & Silver



10mm f2.8
Ultra-Wide



12mm f2.0
Compact
Black & Silver



12mm f2.8
Full Frame
Fisheye



14mm f2.8
Full Frame
Ultra-Wide



16mm f2.0
High Speed



24mm f3.5
Full Frame
Tilt-Shift



24mm f1.4
Full Frame



35mm f1.4
Full Frame



50mm f1.4
Full Frame



85mm f1.4
Full Frame



100mm f2.8
Full Frame
Macro



135mm f2.0
Full Frame



300mm f6.3
Compact Tele
Black & Silver

30 LENSES

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In addition, **Samyang VDSLR II Cine Lenses** offer de-clicked aperture control rings, standardized focus and aperture gear positions, T-stop calibration, plus dual right and left side distance and aperture scales.

VDSLR CINE LENS SYSTEM



7.5mm T3.8 MFT
Mount Fisheye



8mm T3.1
Fisheye



8mm T3.8 II
Fisheye



10mm T3.1 II
Ultra-Wide



12mm T3.1 II
Full Frame
Fisheye



12mm T2.2
Compact



14mm T3.1 II
Full Frame
Ultra-Wide



16mm T2.2 II
High Speed



24mm T1.5 II
Full Frame



35mm T1.5 I
Full Frame



50mm T1.5 II
Full Frame



85mm T1.5 II
Full Frame
Macro



100mm f2.8
Full Frame
Macro



135mm T2.2 II
Full Frame

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